

THE ILLUSTRATED LONDON NEWS.



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John Jameson

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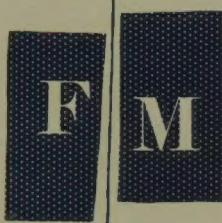
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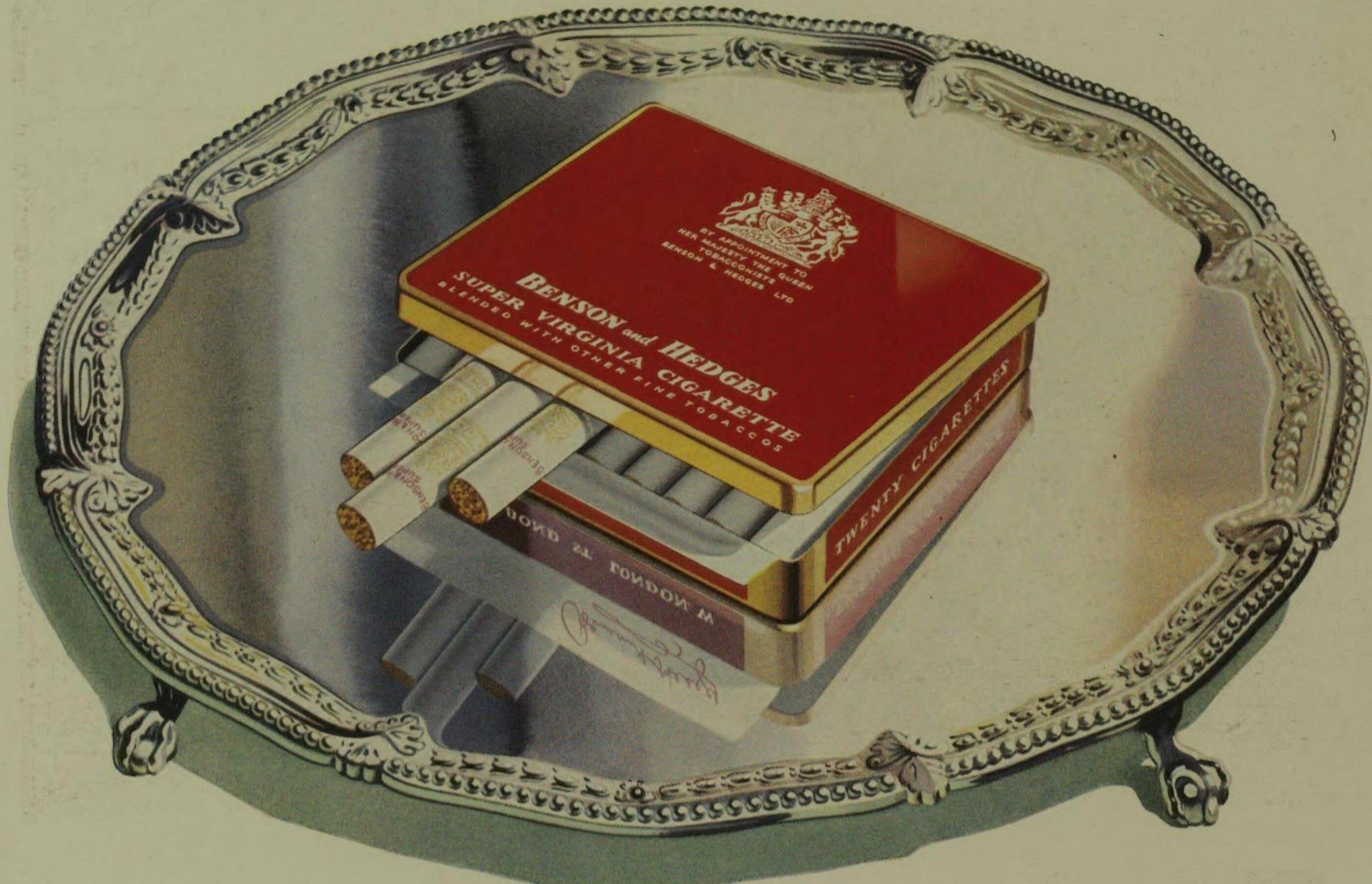


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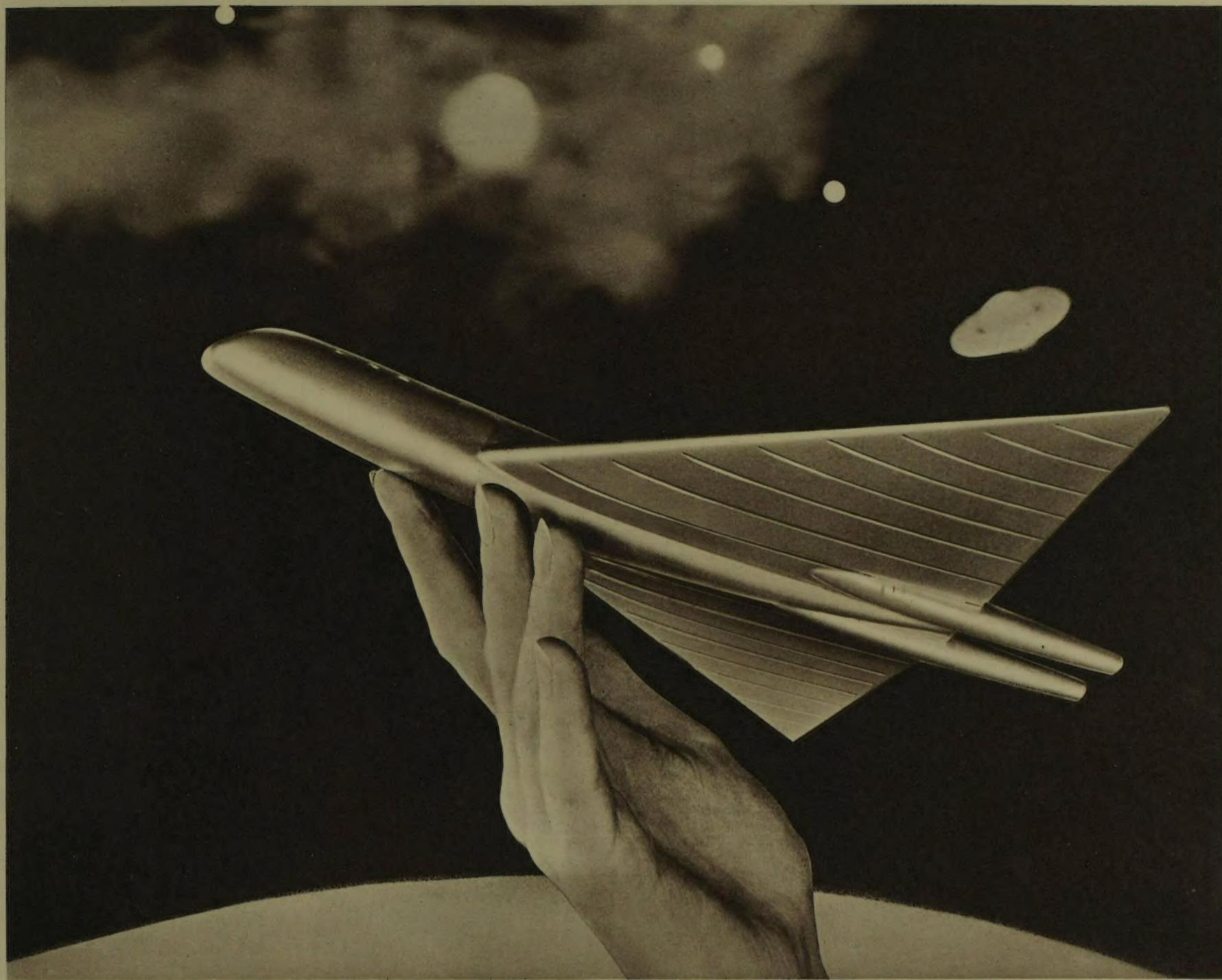
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OLD BOND STREET LONDON W

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HER MAJESTY THE QUEEN
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The shape of steel to come

NEVER HAS THE STEEL INDUSTRY had so much to contribute to Britain's future scientific progress, as well as to her basic services and other industries. What is the next great project that will challenge the steel industry's versatility and skill? The devising of special steels to help tomorrow's aircraft break the 'heat barrier'? Co-operation with research physicists to build new plant for atomic power stations? This much is certain—Britain's future is closely linked to the growth and development of steel. What is the state of this vital industry?

New men, new methods. New plant is coming into service. Advanced instrumentation in the works is streamlining the whole process of steel production. The pattern of steelmaking is changing its shape. The whole industry is growing.

What are the openings in this great and growing industry? They are for the men with skill and technical qualifications. Men who work well with both men and machines. Their jobs are tremendously varied. They carry great responsibility.

In a steelworks today you might find a young man in charge of a £5 million plant. You would see metallurgists, mathematicians and chemists, not only using their technical knowledge

in their special fields but applying their ability to a varied range of practical problems. And you would see arts men as well as engineers and scientists.

As production goes up and the industry takes on its new look, these men are on their way up too. There is no limit to the prospects in store for the industry and the people who work in it.

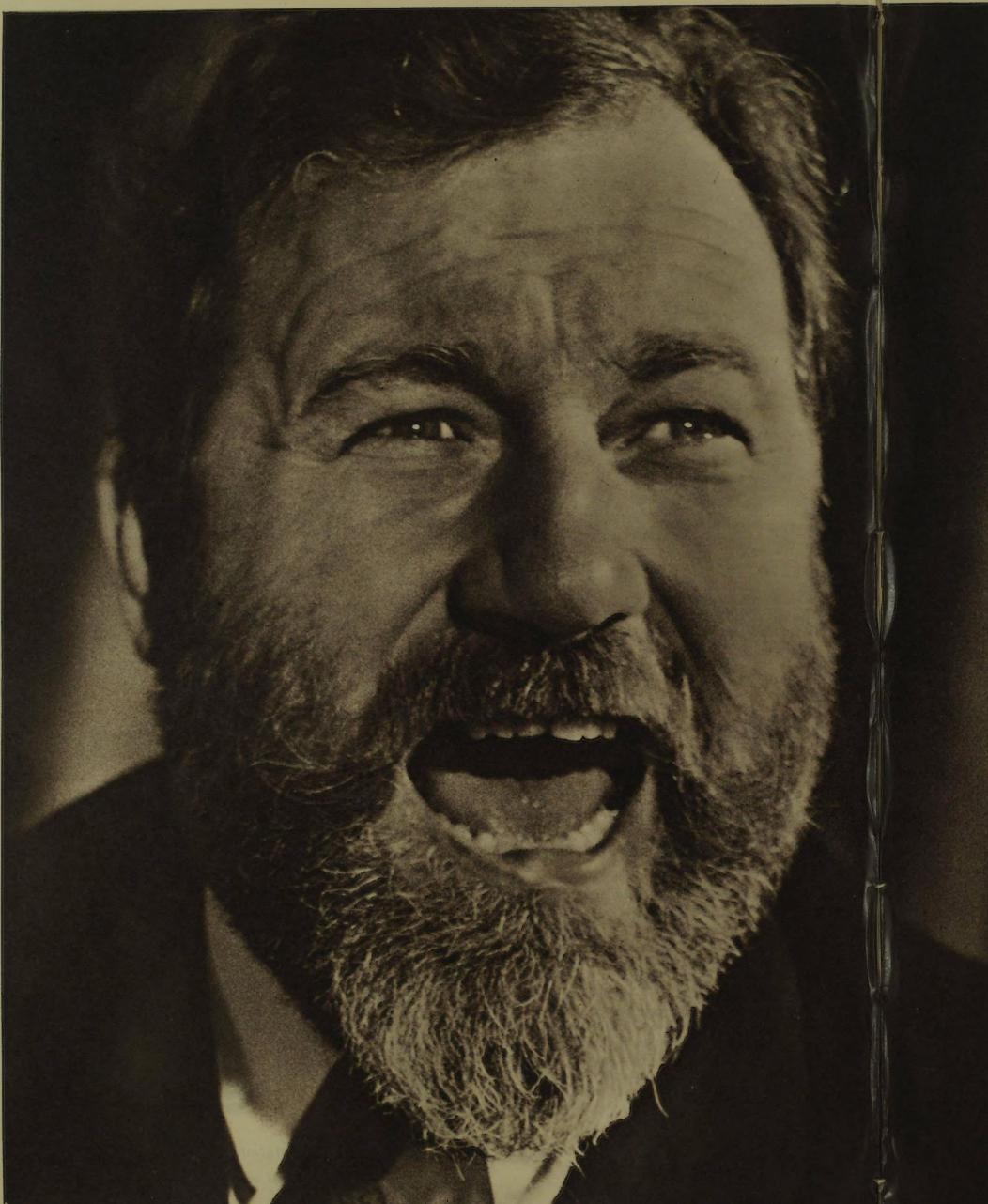
Steel is a modern industry. An industry to which the men who run it bring skill, technical knowledge and enthusiasm. It looks confidently towards a great future—to the shape of steel to come.

Steel is quick to make use of all the most modern techniques; television, for example. In a steelworks this can give a man a second pair of eyes—perhaps to watch an operation going on inside a furnace, where it would otherwise be invisible.



Issued by The British Iron and Steel Federation

STEEL HOUSE, TOHILL STREET, LONDON, S.W.1.



Is this Justice ?

THIS IS JUSTICE, ALL RIGHT. *James Robertson Justice* himself—and in full cry. Mr. Justice, after his great success in the Rank Organisation films 'Doctor in the House' and 'Doctor at Sea', can now be seen with Dirk Bogarde in the latest of the series, 'Doctor at Large'. And very funny it is, too.

This advertisement might have been headed 'This is *not* justice', because its purpose is to bring to the attention of thinking people a case of premeditated injustice. We speak of Entertainment Tax.

This nagging tax is very much the *bête noire* of the film industry. It is unjust. And into the bargain it is thoroughly bad economics.

It's not as if the film industry were encouraging inflation by increasing home consumption at the expense of exports. We are in the unique position of being able to *export*

the same product that we consume at home!
With negligible cost of extra film stock.

For the Rank Organisation the 'Doctor' films have a special place because they actually made a profit from exhibition in the U.K.! With Entertainment Tax at its present rate it is most unusual for British films even to recover production costs from the home market.

The whole industry asks the Government to reduce Entertainment Tax to a more realistic figure. Justice will then be done.

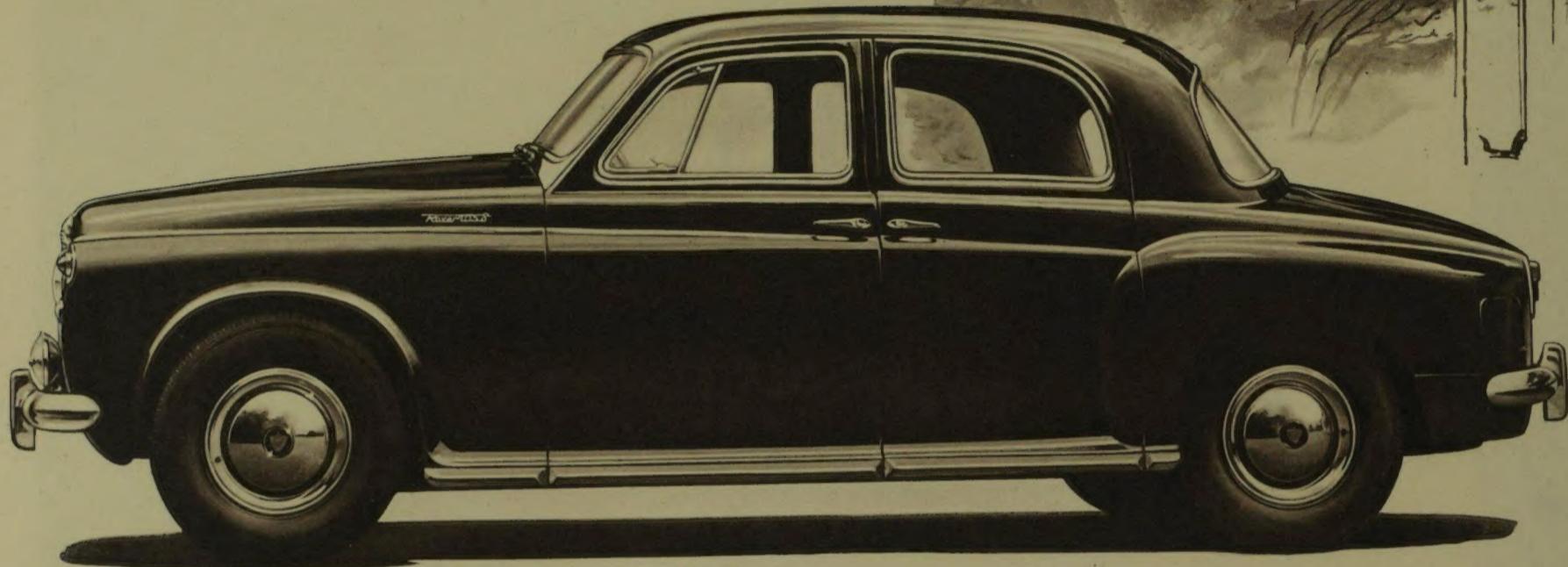
THE RANK ORGANISATION LIMITED





By Appointment
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Manufacturers of Land-Rovers.
The Rover Co. Ltd.

**So many reasons
why . . .**



...this is a ROVER year

THE ROVER 105/R

"In heavy traffic, the R type Rover is perhaps the most restful car that it is possible to own . . . likewise, the way in which the car surges along the open road will be a source of great pleasure to those who have never hitherto experienced this type of work-free motoring".

(The Motor. 13.2.57)

Rover's own fully automatic transmission both eliminates normal gear-changing and incorporates an overdrive that comes in automatically at cruising speeds to give silent, effortless and economical travel.

Prices: £1,649.17.0. including Purchase Tax;

Special de luxe version: £1,696.7.0. incl. Purchase Tax

THE ROVER 105/S

"There was a fine feeling of luxurious isolation in the way this Rover 105/S covered the ground . . . cruising speed is virtually what one cares to make it. The amount of equipment making for comfort or ease of control is lavish . . . everything to make the occupants feel that they are rather special people. Rover comfort and quality are now allied without compromise to decidedly high performance".

(The Autocar. 22.2.57)

Powered by a 108 b.h.p. twin carburettor engine, the 105/S has automatic overdrive and a special de luxe trim fitted as standard.

Price: £1,595.17.0. including Purchase Tax.

Both the 105/R and the 105/S are surprisingly economical in petrol consumption. Like the well-established 2-litre 60, the 75 and the 90—all available with automatic overdrive—they offer the true Rover economy of low maintenance costs and high re-sale value.

ROVER

THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 30, 1957.



THE CONCLUSION OF "A FINE CONFERENCE IN A FINE ATMOSPHERE": MR. MACMILLAN (RIGHT) SHAKES HANDS WITH PRESIDENT EISENHOWER ON HIS DEPARTURE AFTER THE BERMUDA TALKS.

The talks between Mr. Macmillan and President Eisenhower, which opened in Bermuda on March 20, concluded on March 24 when President Eisenhower flew back to Washington. A frank and compact statement of the subjects discussed and agreements reached was published, and contained the words "They have conducted their discussions with the freedom and frankness permitted to old friends in a world of growing interdependence"; and this tone was maintained in the Press conference which Mr. Macmillan gave in which he referred to the discussions as "a fine conference in a fine

atmosphere"—exactly what he had dreamt of when it had been arranged. The conference, he said, had been a success as a result of a "wonderful spirit of co-operation." "We have made arrangements, reached agreements, and set in motion means of making further agreements." Among the more striking of the agreements reached were those relating to U.S. active participation in the work of the military committee of the Baghdad Pact, the problems of the Suez Canal, the Gaza Strip and the Gulf of Akaba, and the supply of certain guided missiles by the U.S. for the use of British forces.



By ARTHUR BRYANT.

AT the time of writing this article the President of the United States and the Prime Minister of Great Britain are on their way to their meeting in Bermuda. All who love freedom and fear the threat to it by the forces of tyranny are hoping that this meeting will help to bridge the gulf between the two nations caused by Mr. Dulles's foreign policy and the British Government's reaction to it last year. As readers of this page know, I am one who has consistently criticised that policy and who believes that the British Government's reaction to it and to the Egyptian dictator's machinations, however belated or ill-timed, was inevitable and the only alternative to a moral and physical landslide in the Middle East that would have led almost certainly to a third World War. Everything that has happened since has strengthened that conviction and brought out clearly three things: that the Egyptian dictator cannot be trusted, that his determination to destroy Israel, by whatever means and at whatever risk to world peace, remains unchanged, and that his stranglehold on the Suez Canal, if the Western Powers permit it, can impose not only grave economic hardship on the peoples of Western Europe, but a most dangerous weakening of their capacity to resist the armed threat from the totalitarian and Communist East—a weakening of the West whose full consequences, however, are still to be realised. It has also, I am afraid, shown that the assurances Mr. Dulles has given to Britain, France and Israel in order to secure their conformity to his very dubious formulas for securing international peace and justice are only valid so far as they are compatible with Colonel Nasser's actions; in other words, they do not, so far as can at present be seen, have any real validity at all. For up to date there is no evidence that Mr. Dulles, who once hopefully—and, as it turned out, very appropriately—presented the Egyptian dictator with a pistol, has ever succeeded in preventing that bellicose, if militarily unsuccessful Colonel, from taking any action, however injurious towards Israel and America's Western allies, he chose. Up to the present the only restraining force on Nasser's ambitions has been the Israeli Army and its brilliant commander. But for them, for all the fine words about peace and international morality uttered in Washington and on the golf-links of Florida, Tel-Aviv would by now have been razed to the ground and its inhabitants put to the sword.

All this has recently been very well put in a forthright editorial by Mr. Leslie Roberts of *The Montrealer*. "As we stand," he writes, "John Bull and Marianne have forced Uncle Sam to move into the Middle East vacuum after all efforts to persuade him had failed. That is one salutary result. I do not share the views of those who claim that at last we have put teeth into the United Nations, however. Our success there is that we have revealed its weakness. I cannot believe that when Mr. Pearson suggested the emergency force, he had in mind that Colonel Nasser, not General Burns, would be its commanding officer, or that Nasser would dictate who should participate (to the humiliation of the proposer when Egypt rejected the Queen's Own Rifles), where the force should be stationed, what it should do, when it should come and when it must leave. Perhaps it is good that we have discovered that the U.N. has no teeth, by watching the Secretary-General crawl to a tuppenny dictator—whose army had just been ripped to shreds, whose notion of clean fighting is to slit the throats of innocent people while they sleep—and permit him to delay the clearing of the Canal and the settlement of its future.

"What happened in the Middle East has been described as a 'convulsion of despair'—the despair of three governments who could not get their friends to look or listen. By this tragic device the United States has been forced to realise that Russia is attempting to take the Arab world into its orbit, and that it is later than Dulles thought... Britain and France, no matter what Gaitskell says, or what we say, have forced the United States to realise that it is not alone in the world with Russia. Standing up to the United States when the issues can no longer be avoided is not a means to wreck the Grand Alliance but to save it, though not by a hurried patch-job. The alternative is to become vassals. That is the lesson of Suez."* As

Mr. Roberts sees it, the American and Canadian Governments were wrong to condemn Great Britain and France for acting last autumn, however intemperately. "In that fatal hour we should have stood with Britain and France, even if we believed their intervention in error and said so.... I loathe being a party to kicking allies and partners in the teeth when they are in trouble. I cannot forget who stood alone from 1914 to 1917—the United Kingdom and the Commonwealth, and France. I remember who stood in the breach from 1939 to 1942.... I know who is paying for Suez in terms of discomfort, and who will pay a higher bill for it in industrial lay-offs and declining exports before the winter is out. The paying, as always in our lifetime, in victory or defeat, is to be done by the run-of-mill people of Western Europe, with particular emphasis on the citizens of Britain. Yet twice in my lifetime they have saved Western civilisation, which in my view entitles them even to be forgiven a couple of blunders. Heaven knows we have overlooked enough sins of commission and omission in Washington. I suggest that it ill behoves the comfort-bragging North American to condemn out of hand friends who face discomfort without end in the front line of freedom. This may not be 'facing up to reality.' But it has some relationship to the Christian spirit."

It is naturally gratifying to an Englishman to find those views so generously supported by a Canadian writer. It helps to bridge the Atlantic as the brave men from this and other European countries who founded the United States and Canada bridged it in the distant past when they first crossed its stormy waters. Yet views on the actions of Governments are opinions and, whether right or wrong, are ephemeral. What matters, and what bind men and nations, are deeper ties than those of opinion. They were well expressed in a letter I received a few weeks ago from an American lady who supported the action of her country's Government and who disapproved of that of ours and of the articles I had written in defence of it. Yet what she wrote about the underlying union of Britain and America is so moving that I could not refrain from asking her permission to quote it.

I am sitting in my house in Palm Springs, California, at noon on a Saturday and while I was having my lunch I read your article in the October 27th issue of *The Illustrated London News*. This is, as perhaps you know, a troubled time between the British and the Americans. Not only is there serious lack of agreement as to the decision of the English to go into the Suez, or as to the hesitancy that ended in a useless expensive stalemate once they did, but there is also the sober realization on the part of the Americans on reading this morning's paper, that a loan to Britain will probably mean that we will not have our hoped-for reduction in taxes this year. Now let me return to the article I read this noon which I mentioned above. You say, "I was on my way to my own place—the place to which I ultimately belong earth, because there, and in my birthplace, Norfolk, my life had its beginnings, and to our beginnings we inevitably return."

We too, Mr. Bryant, my husband and I, have returned to our birthplace. And how very right you are. We don't quite know where the birthplace is. Our forebears came to this country the United States before the revolution. We have found my name in the cathedral at Peterborough, his in Scotland; but most of all we have found a spiritual liaison with England that makes us go back as often as we can afford to walk into your cathedrals whether they are at Winchester, or at Ripon. And always we find ourselves.

Now you continue in your article and you tell about the little church of Saint Peter and Saint Paul, Checkendon, and how the present congregation is rebuilding it without waiting to find who will step in to help or from where. That, Mr. Bryant, is what made England and it will continue to make America. You don't need to look to America and we don't need to look to you. We are part of each other. As in families we may often disagree, but the end fact in the case is that we are much the same in blood and honor and history. Dislike us if you want, but not because you think we are rich. We are, perhaps, having our turn, but it is a difficult turn and we need your help, not your patronage or your dependence. And you need ours.

That is the spirit in which I hope—and believe—that President Eisenhower and Mr. Macmillan will meet to discuss the differences of opinion and interest that divide our two nations and the far greater similarities of belief and interest that unite them.

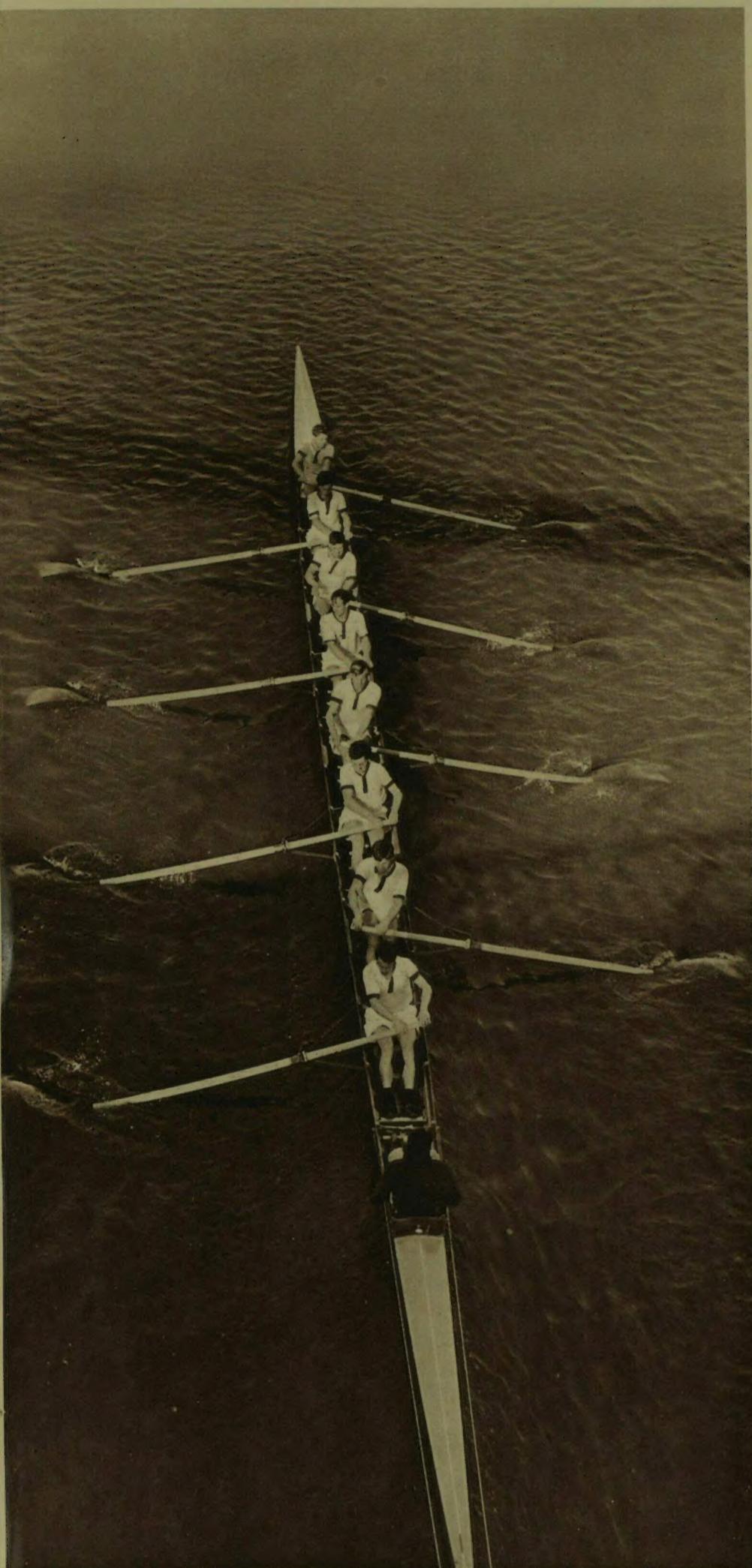
A NEW STATUETTE OF SCOTLAND'S GREAT NATIONAL HERO.



A RECENTLY-MADE STATUETTE OF THE BRUCE, ROBERT I OF SCOTLAND, WHICH IS TO BE EXHIBITED IN EDINBURGH FOR THE TWO WEEKS BEGINNING APRIL 1.

A new statuette of The Bruce, Robert I of Scotland, the great Scottish national hero, commissioned by Colonel Eric L. Harvie, of Calgary, Alberta, has been made by Mr. C. d'O. Pilkington Jackson, A.R.S.A., F.R.B.S., in collaboration with Mr. H. Russell Robinson, Assistant to the Master of the Armouries, H.M. Tower of London. It is 31 ins. high, without pedestal, cast in aluminium finished in colour, gold and platinum leaf. An identical plaster replica is to be exhibited in Edinburgh for two weeks beginning April 1 at the salon of Messrs. Doig, Wilson and Wheatley, in aid of the general funds of the National Trust for Scotland. The exhibition will include plans of the probable disposition of the forces, before and during the Battle of Bannockburn, drawn by the sculptor in collaboration with General Sir Philip Christison, Bt., G.B.E., C.B., D.S.O., M.C., D.L. A full-page colour reproduction of the statuette will appear in our issue of April 6.

Photograph, by Paul Shillabeer, F.R.P.S., reproduced by kind permission of Colonel Eric L. Harvie.

*Continued.*

the following times: 19 mins. 28 secs.; 18 mins. 53 secs.; and (in very rough water) 20 mins. 5 secs. Against these Cambridge rowed only two full courses; for the first (which was actually 65 yards short) they returned 19 mins. 37 secs.; and for the second (a full course) 19 mins. 48 secs. Times in practice and of course on different days and in differing weather conditions are, perhaps, unreliable guides to the final result; but most judges were of the opinion that Oxford, as well as being the heavier crew, were also the better and were, at the time of writing, expected to win, possibly by a good margin. Cambridge's President is M. G. Delahooke, of University College School and Jesus College, who rows No. 6; and the Oxford President is R. H. Carnegie, of Melbourne University and New College, who is an old boy of that famous nursery of oarsmen, Geelong Grammar, and who rows No. 7.

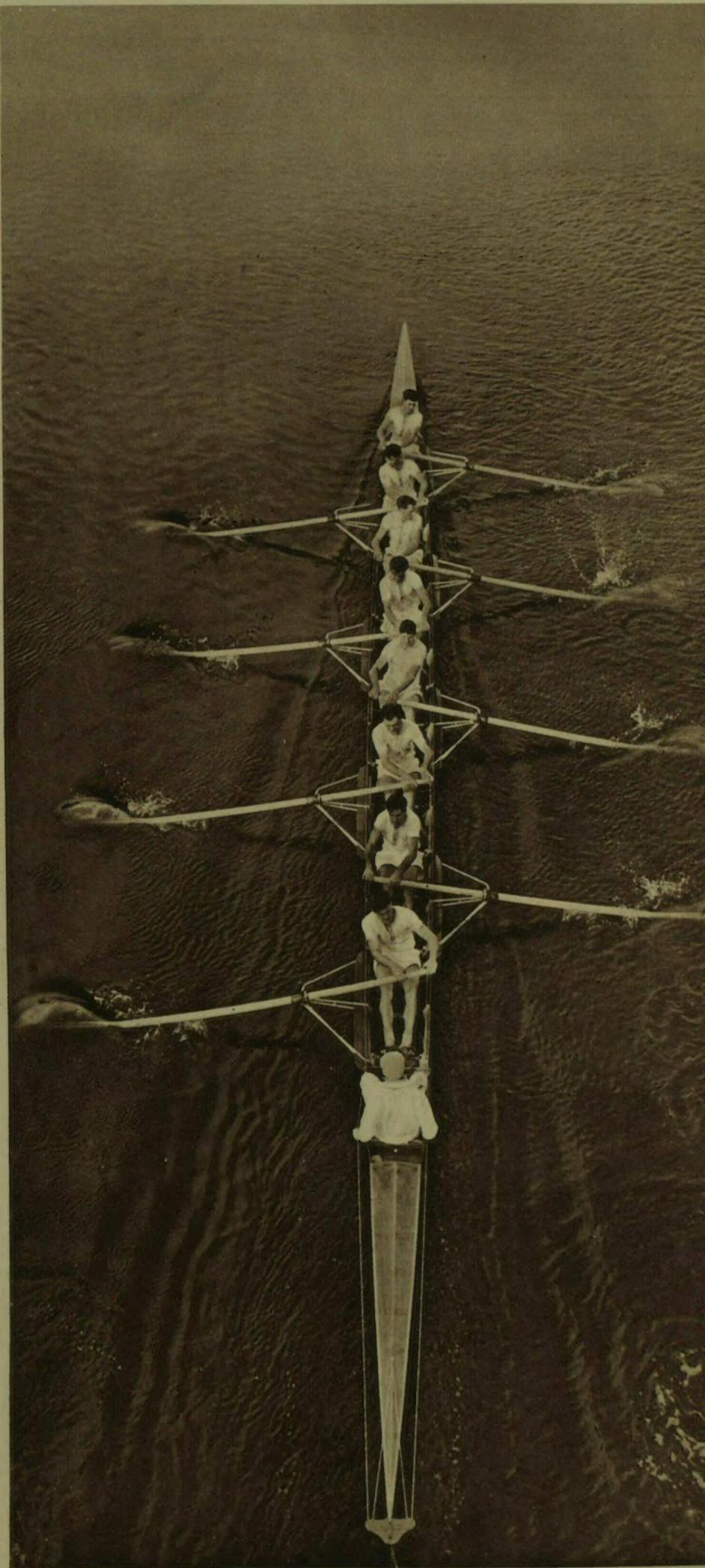
(Right.) THE CAMBRIDGE UNIVERSITY CREW PHOTOGRAPHED DURING A TRAINING ROW. (COX) R. C. MILTON (HARVARD AND EMMANUEL); (STROKE) C. F. S. CLAYRE (DEAN CLOSE AND QUEEN'S); (7) R. J. THOMPSON (RADLEY AND PEMBROKE); (6) M. G. DELAHOKE (U.C.S. AND JESUS); (5) J. R. MEADOWS (YALE AND JESUS); (4) T. P. A. NORMAN (ETON AND FIRST AND THIRD TRINITY); (3) J. A. PITCHFORD (TONBRIDGE AND CHRIST'S); (2) C. J. PUMPHREY (WINCHESTER AND MAGDALENE); (BOW) M. H. BARTLETT (RADLEY AND PETERHOUSE).

THE 103RD UNIVERSITY BOAT RACE: THE OXFORD AND CAMBRIDGE EIGHTS IN ACTION DURING THEIR TRAINING.

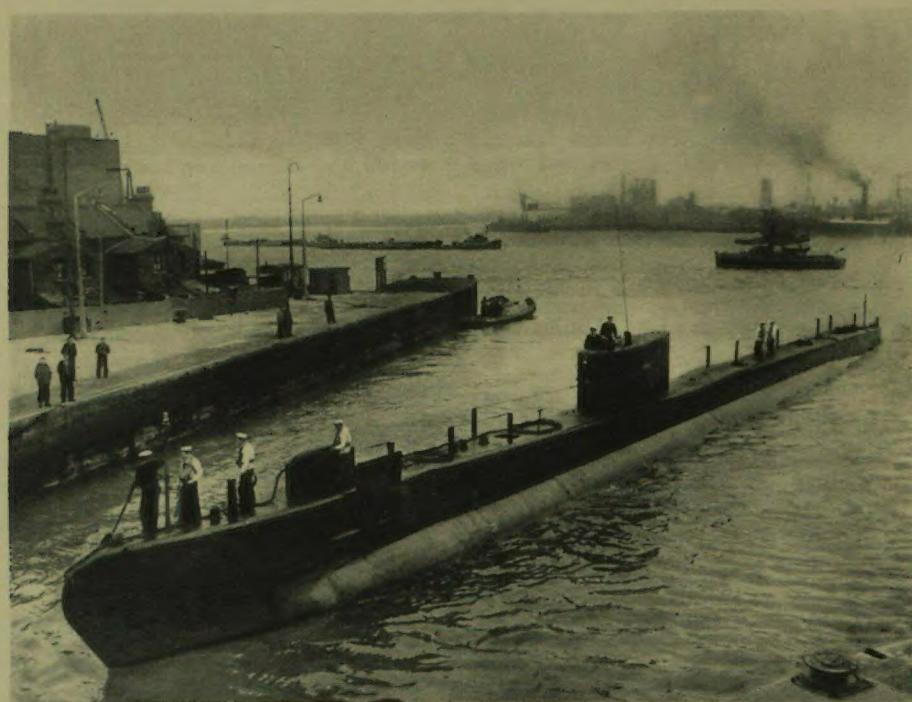
THE University Boat Race, which was due to be rowed to-day (March 30), starting at 12.30 p.m., appeared, at the time of writing when both crews had finished all their heavy training and were engaged on final polishing, to be Oxford's race. Oxford had rowed three full trial courses and had returned

[Continued below, left.]

(Left.) THE OXFORD UNIVERSITY CREW SHOOTING HAMMERSMITH BRIDGE DURING PRACTICE. (COX) A. SAID (PESHAWAR UNIVERSITY AND PEMBROKE); (STROKE) K. A. MASON (K.C.S., WIMBLEDON AND QUEEN'S); (7) R. H. CARNEGIE (MELBOURNE UNIVERSITY AND NEW COLLEGE); (6) R. BARRETT (ST. EDWARD'S AND PEMBROKE); (5) P. F. BARNARD (ETON AND CHRIST CHURCH); (4) A. H. STEARNS (BEDFORD AND MERTON); (3) R. L. HOWARD (SHREWSBURY AND WORCESTER); (2) S. F. A. MISKIN (ST. PAUL'S AND UNIVERSITY); (BOW) G. SORRELL (ST. PAUL'S AND CHRIST CHURCH).



NEWS FROM SEA AND RIVER, THE TOP OF THE EIFFEL TOWER, AND FROM AMSTERDAM.



REPUTED TO BE THE FASTEST SUBMARINE AFLOAT: BRITAIN'S EXPERIMENTAL SUBMARINE EXPLORER ABOUT TO BERTH AT LONDON'S WEST INDIA DOCK. The first British "high-test peroxide" submarine, H.M.S. *Explorer*, berthed at the West India Dock on March 19 for a six-day visit to London. Although she has been in commission for about a year this was the first time the submarine had been open to inspection by the Press.

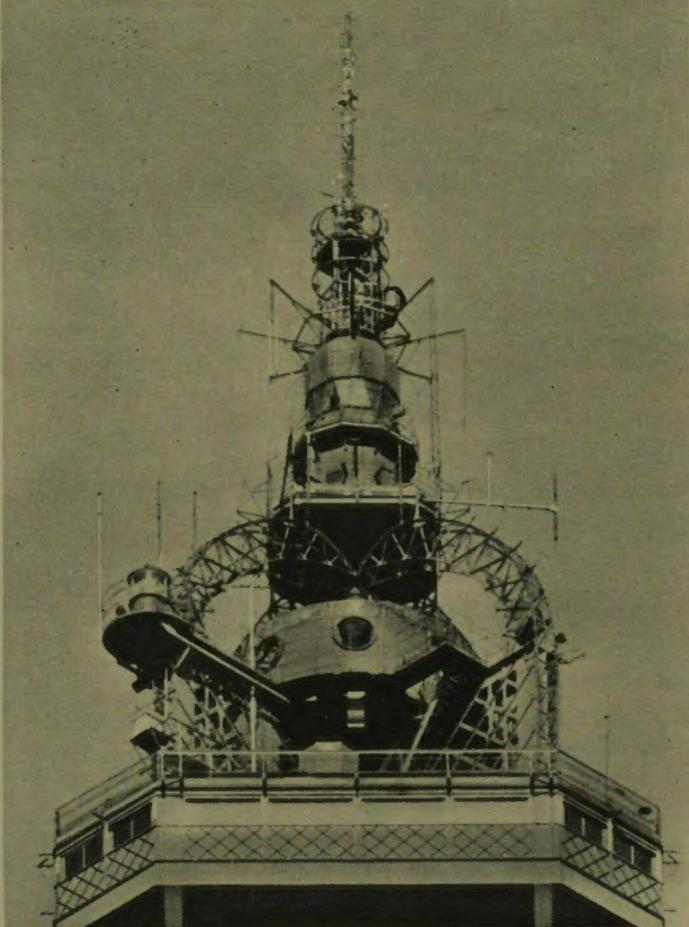


SAILING FROM SOUTHAMPTON AT NIGHT: THE CUNARD LINER QUEEN MARY, WHICH LEFT FOR NEW YORK DESPITE PROTESTS BY TRADE UNION OFFICIALS. The Cunard liner *Queen Mary* sailed from Southampton in the early hours of March 21 after being delayed by a gale, and despite protests by trade union officials, who wanted her to remain in port for the duration of the shipyard workers' strike, claiming that repair work was not completed when the strike started.

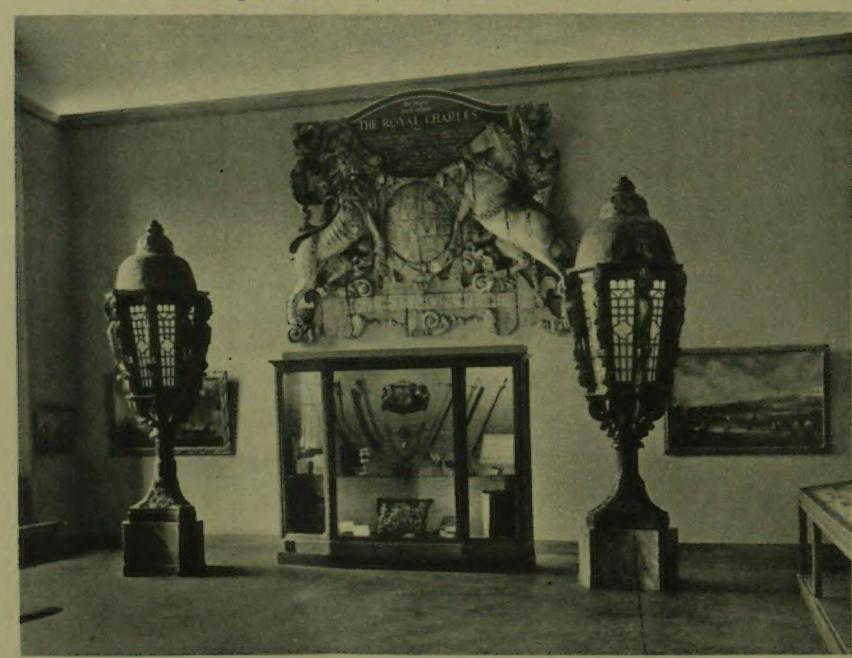


THE HEAD OF THE RIVER RACE WHICH WAS WON BY ISIS: A GENERAL VIEW OF THE CREWS ASSEMBLING AT MORTLAKE FOR THE START OF THE RACE.

Isis, the Oxford University reserve crew, won the Head of the River race from Mortlake to Putney against more than 270 other competitors, in 19 mins. 18 secs. on March 23. This was 21 secs. faster than the previous year. The Cambridge second crew, Goldie, came second in the race, seven seconds behind Oxford.



EUROPE'S TALLEST BUILDING, WHICH IS NOW 15 FT. HIGHER: THE EIFFEL TOWER IN PARIS, WHICH HAS HAD A NEW TELEVISION TRANSMITTER INSTALLED.



IN THE DE RUYTER EXHIBITION IN AMSTERDAM'S RIJKSMUSEUM: THE ESCUTCHEON AND SHIP'S LANTERNS BELONGING TO ROYAL CHARLES.

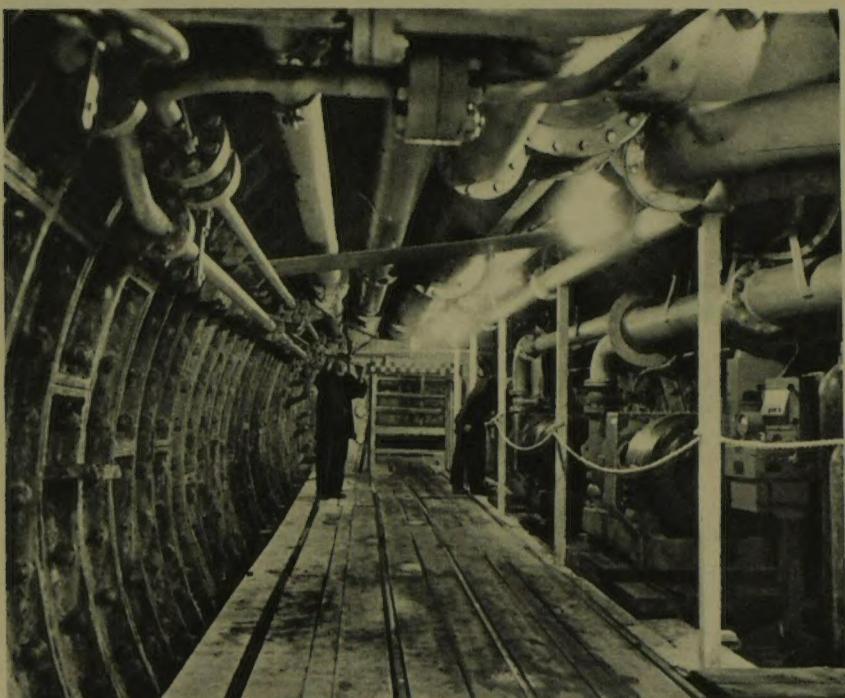
During the spring and summer months celebrations are being held throughout The Netherlands on the occasion of the 350th anniversary of the birth of their naval hero, Admiral Michiel Adrienszoon De Ruyter (1607-76). A De Ruyter Exhibition which is being held in Amsterdam's Rijksmuseum was opened on March 23. Among the exhibits are the



IN THE RIJKSMUSEUM EXHIBITION: A PAINTING OF DE RUYTER (SEATED LEFT) AND HIS FAMILY, BY JURIAEN JACOBSEN (c. 1610-1664).

escutcheon and ship's lanterns belonging to the British flagship *Royal Charles* which De Ruyter captured off Chatham in June 1667 and took back to Holland. De Ruyter was mortally wounded on board his flagship *Eendragt* at Syracuse in April 1676 during a battle against the French fleet. He had a State funeral in Amsterdam.

ROYAL OCCASIONS IN READING AND LONDON; THE NEW THAMES TUNNEL; AND P.O. MECHANISATION.

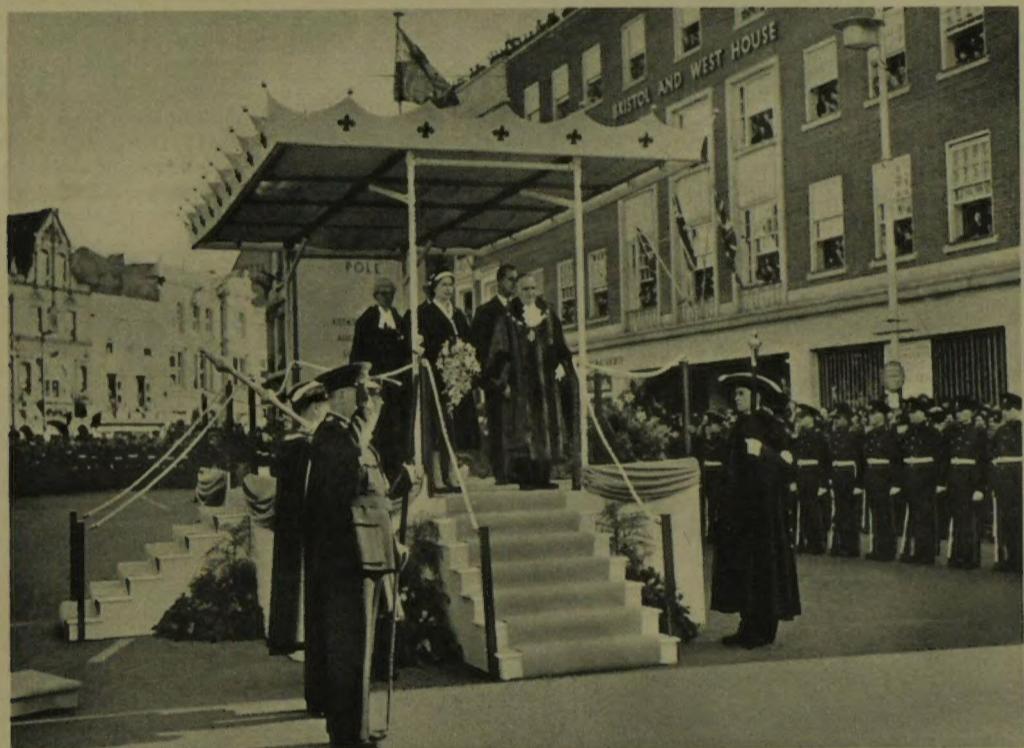


(Left)
WHERE WORK HAS STARTED ON A KENT-ESSEX ROAD LINK UNDER THE THAMES: THE PUMPING MACHINERY AND AIR-LOCK IN THE PILOT TUNNEL.

On March 21 Mr. Nugent, deputising for Mr. Watkinson, the Minister of Transport, symbolically started the work of a new road tunnel to be driven beneath the Thames between Dartford, in Kent, and Purfleet, in Essex. Briefly this tunnel will be an enlargement of the pilot tunnel which was completed in 1938. The total cost of the completed tunnel is estimated at about £11,000,000; it will be 4700 ft. long (3000 ft. under the river-bed), and it will have a 21-ft. carriage-way.



THE PILOT TUNNEL UNDER THE THAMES BETWEEN DARTFORD AND PURFLEET. COMPLETED IN 1938, IT WILL BE ENLARGED FOR THE NEW ROAD TUNNEL.



DURING THE ROYAL VISIT TO READING: H.M. THE QUEEN AND THE DUKE OF EDINBURGH, WITH THE MAYOR OF READING, LISTENING TO CHILDREN SINGING THE NATIONAL ANTHEM. On March 22 the Queen and the Duke of Edinburgh visited Reading and her Majesty opened the University's new Faculty of Letters building in Whiteknights Park, the first building of the University's new development project. This building is to be followed by a much enlarged Department of Physics; and so, as the Queen said, "science and the humanities will advance side by side."

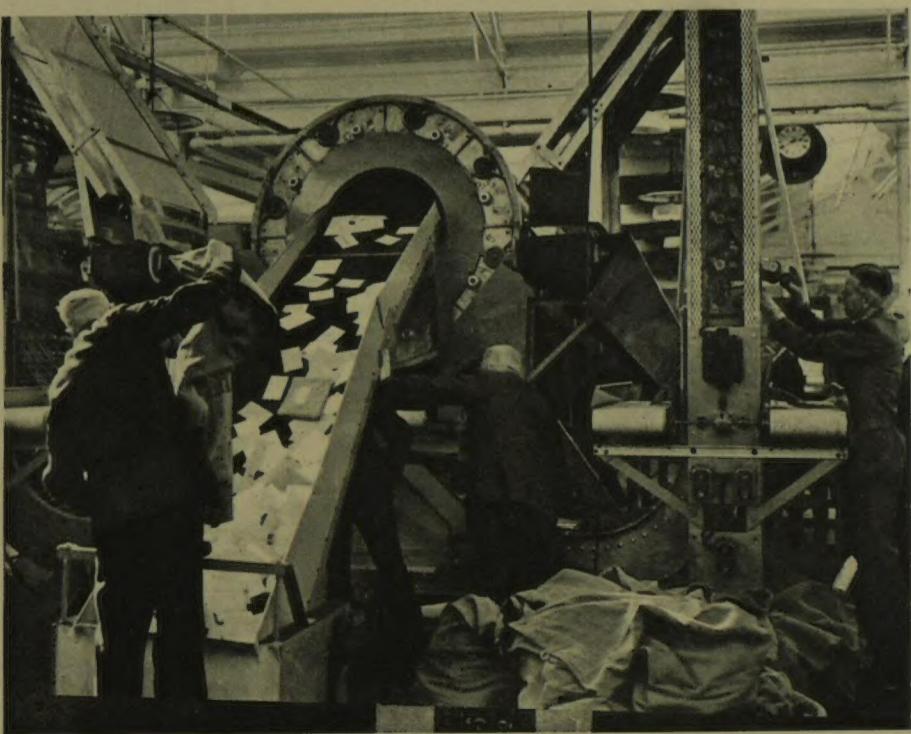


HER MAJESTY UNLOCKING THE DOOR OF THE NEW FACULTY OF LETTERS BUILDING OF READING UNIVERSITY, WHICH SHE OPENED ON HER VISIT OF MARCH 22.



THE QUEEN, PATRON OF THE ROYAL AUTOMOBILE CLUB, PRESENTING A PLAQUE TO MR. C. GRAHAME-WHITE, ONE OF THE SIX SURVIVING FOUNDER-MEMBERS OF THE R.A.C.

On March 18 H.M. the Queen attended a reception at the R.A.C. in Pall Mall, for one of the ceremonies of the club's Diamond Jubilee Year and presented plaques to the six survivors of the original 120 "automobilists," who founded the club in 1897.



THE "LETTER AND PACKET SEGREGATOR"—ONE OF THE MACHINES INSPECTED BY THE POSTMASTER-GENERAL DURING HIS VISIT TO SOUTHAMPTON HEAD POST OFFICE, TO STUDY PROGRESS IN MECHANISATION.

During a visit on March 22 to Southampton to see the progress made in the mechanisation of postal services, Mr. Marples, the P.M.G., referred to electronic letter-sorting machines which have been ordered for trials in a number of cities early in 1958.

THE recent international discussions about the British contribution to the defence of Europe bring up two problems. These are certainly connected, since the British contingent in Germany is a very important one, but they are essentially different. The first is that of British expenditure, which the Government is concerned to prevent from soaring into the sky. The second is the kind of defence needed and how far the present system approximates to it. This matter is abstruse. It leads so quickly to dialectics that one sometimes feels inclined to advocate the co-operation of a logician to keep both statesmen and soldiers straight. It does not need a logician, however, to make it clear that their statements are often illogical and conflicting.

On March 20 the Ministers of Western European Union announced the terms of a compromise agreement on reductions in the British contingent in Germany. Put very shortly, this gives Britain the right to withdraw some 13,000 men within the next twelve months, leaving further reductions to be decided next October after fresh discussions in W.E.U. This is purely a stop-gap arrangement, mainly due to the fact that the German forces are not ready and that the British are not equipped with tactical atomic weapons. It does not touch the essential problems of defence, such as the kind or kinds of war for which the British and other contingents should be prepared or the rôle of the tactical atomic weapons mentioned above.

A number of people, shocked—as well they may be—by the frightful destructive power now stored in the opposing camps, are inclined to rail against the policy of the "nuclear deterrent," a conception so often discussed that I need give no space to its significance now. That the world should have become dependent on such a form of defence is indeed distressing. Yet the policy of the deterrent is a strong one and grows stronger as the suicidal nature of a nuclear war becomes more pronounced. It may prove a stepping-stone to some better and less hideous safeguard for humanity. Meanwhile there exist reasonable grounds for hope that nuclear weapons may come more and more to be regarded as a factor leading to avoidance of a nuclear war rather than a means of waging it.

Where so much confused thinking occurs is when we go on to consider the implications of this policy, how it is related to minor wars and less deadly weapons. If our defence is based on the principle that, where Western Europe is concerned, should the potential enemy put his foot over the line, he must be prepared to face reaction with nuclear weapons, the deterrent policy is being stretched to its limits, or beyond them. On the other hand, if we decide not to call in the nuclear deterrent in such a case, we must either have available another kind of deterrent—which is practically impossible because nations are not scared of small wars in themselves—or be ready to fight in other ways, because a foot over the line may be highly dangerous and a fatal precedent.

Senior military commanders of N.A.T.O. speak as if the greatest nuclear weapons would be used

A WINDOW ON THE WORLD. GROPING TOWARDS A DEFENCE POLICY.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

even in the event of a localised attack with conventional weapons in Europe. It may be that they consider this no more likely than an attack on the United States and Britain with nuclear weapons. One cannot help feeling, however, that their statements may adversely affect the morale of some of the junior N.A.T.O. partners, which include some of the least military peoples in the world. They already have an uneasy feeling that in practice the question of using these weapons would be decided over their heads. These general officers have as good as said that nuclear weapons would be used in defence even if the enemy had not used them in attack: that is, that the West might be the first to use them. They may not mean this, but their words scarcely bear any other interpretation.

sides used tactical atomic weapons, the power of the defence would be nearly doubled, would that suffice? I fear that Soviet Russia is capable of bringing more than a double superiority of strength to bear in an offensive. Again, I nourish an uneasy suspicion that the tactical atomic weapon "specialists" may be seduced by a

fallacy similar to that which affected the West after the first use of the atomic bomb: that we should hold superiority in this weapon for an almost unlimited time. I see no reason to suppose that the later fallacy would be less complete than the earlier.

My personal view is that Soviet Russia is almost as unlikely to launch a "conventional" attack on Western Europe as to undertake a "suicidal" nuclear attack, because the first kind of war would be so precariously exposed to development into the second. The chief reservation I would make on this point is that Russia might throw prudence aside in face of an ill-judged and precipitate attempt to unite the two Germanies in the Western camp. I know

that this opinion is held in responsible circles in this country, and there is some evidence that the importance of the point is now realised in the Federal Republic of Germany. I would go so far as to say that Russian action in Hungary and Poland is to be explained chiefly by Russian views on Germany and that this action was in fact intervention by the Army chiefs.

This does not apply to wars outside the critical areas. It does not apply absolutely to certain kinds of war within them; for example, the partial subversion of a country followed by the supply of arms to it, with specialists in their use. This would be an unpleasant and risky event, but not necessarily one leading to a nuclear war. The possibility of such wars makes it necessary that Britain, with her still wide commitments and interests, should be prepared to fight them and deal with them quickly. For this purpose she requires mobile and well-trained forces, naval support, tactical air support, and air transport capable of moving them and a high proportion of even their heavier equipment to the scene of action in the minimum of time.

If the attitude of the N.A.T.O. chiefs is inconsistent, so is that of their critics. The trouble is that, leaving nuclear weapons out, the two sides are not equal. The West cannot fight Russia on equal terms without nuclear weapons. Hence its habit of parading and even flaunting them is not as rash as it appears at first sight. I can hardly pretend to solve what is almost an insoluble problem. I consider that any aggression should be treated on its merits. In most cases some warning would be likely, and then notice might be given, where necessary, that the planned aggression would be regarded as a major threat. This would be preferable to pronouncements out of the blue that any attack on the N.A.T.O. forces would be met by nuclear weapons. But I have no cut-and-dried policy beyond the fact that I still regard the nuclear deterrent as the keystone.



NEARING COMPLETION FOR ITS OPENING BY KING FAISAL ON MARCH 23: THE QUEEN ALIYAH BRIDGE ACROSS THE RIVER TIGRIS IN BAGHDAD.

The Queen Aliyah Bridge is the larger of the two bridges opened by King Faisal II on March 23, the first day of the "Iraq Development Week." (The other bridge is illustrated on page 509.) With four lanes for motor traffic and two wide pavements it has been built to relieve the traffic congestion on the east bank of the Tigris, which it crosses at a point where the river is 1500 ft. wide. Both bridges have been constructed by a German firm, with German and Austrian sub-contractors, while the design and supervision were the responsibility of Messrs. Coode and Partners, of London.

In such a case—an attack in Europe in any strength, but with conventional weapons only—the ideas of another school of thought seem much to the point, at any rate to start with. It says: "Meet such attacks with the much less destructive tactical atomic weapons, which have more value in the defensive than in the offensive. You will not be weakening yourself by so doing. The nuclear deterrent will always remain. If you have to switch to a nuclear battle, you will not have lost the means to do so. It might even be possible to get agreement, even if tacit only, to confine both sides to tactical weapons."

But will it work? I find it hard to say. Let us suppose for the sake of argument that, if both

A WINDOW THROUGH WHICH YOU MAY LOOK UPON THE WORLD—I.



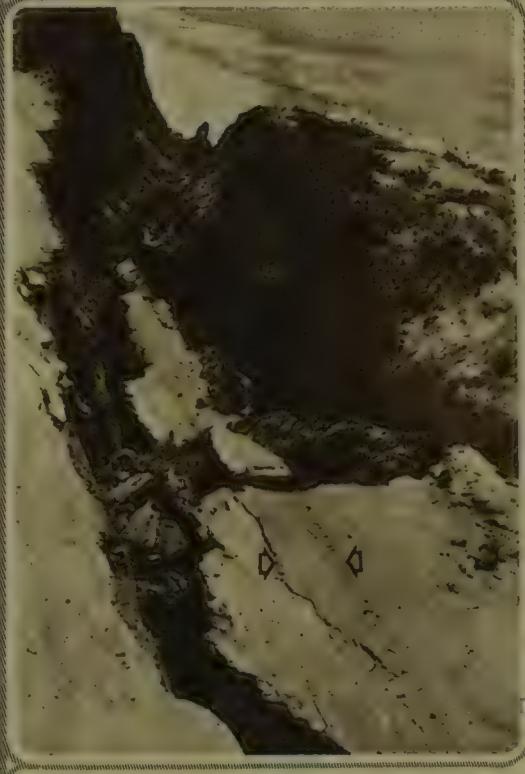
CAIRO. BENEATH PHOTOGRAPHS OF ARAB, ASIATIC AND COMMUNIST FRIENDS: PRESIDENT NASSER AND EMIR FAISAL OF SAUDI ARABIA (LEFT) DURING THEIR CONFERENCE. On the evening of March 18 Emir Faisal, Prime Minister and Foreign Minister of Saudi Arabia, conferred with President Nasser in his private office in the Presidency Building in Cairo. According to Arab sources the meeting was to discuss common measures on the Akaba issue.



CAIRO. A WARM WELCOME FOR THE U.N. SECRETARY-GENERAL: PRESIDENT NASSER SHAKING HANDS WITH MR. HAMMARSKJÖLD DURING THEIR TALKS. Mr. Hammarskjöld arrived in Cairo on March 21 and immediately began his discussions with United Nations officials before meeting President Nasser to begin his exploratory discussions on the problems of the Gaza Strip, the Gulf of Akaba and the Suez Canal.



CALIFORNIA, U.S.A.: A QUARTERMASTER'S NIGHTMARE—JEEPS, JEEPS EVERYWHERE: HUNDREDS OF JEEPS PARKED IN A HUGE VEHICLE PARK AT THE UNITED STATES MARINE CORPS SUPPLY CENTRE, ON THE DESERT SANDS AT BARSTOW, CALIFORNIA.



SAN FRANCISCO, U.S.A. A COASTAL ROAD TORN OPEN IN THE RECENT EARTHQUAKE: ARROWED TYRE TRACKS INDICATE THE SIZE OF THE RIFT.



FOLLOWING THE FIRST TREMORS OF SAN FRANCISCO'S WORST EARTHQUAKE FOR THIRTY YEARS: A FAMILY WISELY MOVES INTO THE GARDEN FROM THEIR HOME.

On March 22 San Francisco and neighbouring districts were shaken by a series of tremors in the worst earthquake experienced in the area for thirty years. Although much damage was caused no lives were lost and no buildings fell down. A few people were given hospital treatment. In April 1906 an earthquake destroyed the city.



EVIDENCE OF THE VIOLENCE OF THE SAN FRANCISCO TREMORS: GROCERIES HURLED TO THE FLOOR FROM THE SHELVES IN A SUPER MARKET.

A WINDOW THROUGH WHICH YOU MAY LOOK UPON THE WORLD—II.



LEBANON. A SCENE AT TRIPOLI ABOARD THE FIRST TANKER TO LOAD IRAQ OIL AFTER THE CUTTING OF THE SYRIA PIPELINE LAST NOVEMBER.

The first Iraq oil to reach Lebanon for four months began to fill the storage tanks at Tripoli early on March 14. The above photograph shows Mr. Ghander Raher (left), the Iraq Petroleum Company Terminal Superintendent in Tripoli, shaking hands with Captain R. Gaasoy, master of the 23,700-ton Norwegian tanker *Janus*, the first vessel to load Iraq oil at Tripoli since the Syria pipeline was cut last November.



LEBANON. SPECTATORS WATCHING THE VALVES BEING TURNED ON AT THE IRAQ PETROLEUM COMPANY'S TRIPOLI TERMINAL AS THE NORWEGIAN TANKER JANUS TOOK ABOARD THE FIRST CARGO OF IRAQ OIL TO REACH LEBANON.



EGYPT. THE SCENE AT GAZA STATION ON MARCH 19 WHEN ARABS WELCOMED THE ARRIVAL OF THE FIRST TRAIN FROM WESTERN EGYPT.

The first train to enter Gaza station from western Egypt since the Israeli occupation of the Sinai peninsula arrived on March 19. It was greeted, as can be seen in this photograph, with scenes of wild enthusiasm. On March 20 General Latif, the Egyptian Administrator of Gaza, ordered a curfew in the town from 10 p.m. to 4 a.m.



UNITED STATES. UNDER CONSTRUCTION IN DENVER, COLORADO: A GIANT TEST STAND FOR THE TITAN INTERCONTINENTAL BALLISTIC MISSILE, NOW IN THE COURSE OF DEVELOPMENT.



UNITED STATES. MOUNTED ON A U.S. NAVY FIGHTER: A SPARROW III AIR-LAUNCHED MISSILE WHICH WILL REPLACE THE SPARROW I MISSILE NOW IN OPERATIONAL USE. U.S. GUIDED MISSILES ARE TO BE MADE AVAILABLE FOR BRITISH USE.

During his voyage aboard the U.S. cruiser *Canberra* to Bermuda President Eisenhower stood on the bridge above the launching platform and watched an exercise with guided missiles. One of the major decisions published in the statement on March 24 at the conclusion of the talks between the President and Mr. Macmillan concerned an agreement over the exchange



OFF FLORIDA. WATCHED BY PRESIDENT EISENHOWER ON HIS WAY TO THE BERMUDA CONFERENCE: A TERRIER GUIDED MISSILE BEING LAUNCHED AT A TOWED TARGET FROM THE U.S. CRUISER CANBERRA.

of guided weapons—"in the interest of mutual defence and mutual economy certain guided missiles will be made available by the United States for use by British forces." This means that the United States has made more immediately possible the reduction of British garrisons around the world by encouraging the trend for the substitution of fire-power for men.

A WINDOW THROUGH WHICH YOU MAY LOOK UPON THE WORLD—III.



GREECE. ROYAL MOURNERS AT THE FUNERAL OF PRINCESS NICHOLAS OF GREECE SEEN LEAVING THE METROPOLIS CHURCH IN ATHENS ON MARCH 18.

The funeral service for Princess Nicholas of Greece took place at the Metropolis Church in Athens on March 18. This photograph of some of the Royal mourners shows the Duke of Kent and Princess Alexandra (left), and Princess Andrew of Greece (right)—in nun's habit, mother of the Duke of Edinburgh. The service was conducted by Archbishop Dorotheos (left).

GREECE. LEAVING THE METROPOLIS CHURCH AFTER THE FUNERAL SERVICE FOR PRINCESS NICHOLAS: (L. TO R.) EX-QUEEN HELEN OF RUMANIA; THE KING AND QUEEN OF THE HELLENES AND THE DUCHESS OF KENT (HOLDING CROSS OF FLOWERS).



BELSEN, WEST GERMANY. A YOUNG GERMAN GIRL, ONE OF 2000 PILGRIMS, PUTTING FLOWERS ON ONE OF THE MASS GRAVES ON THE SITE OF THE CAMP.

On March 17 more than 2000 people, mostly schoolchildren and apprentices, made a pilgrimage from Hamburg to the site of Belsen concentration camp, where 30,000 Jewish men, women and children are buried. Among the victims who died at the camp was Anne Frank, the young Jewish girl whose story has been told in the play about her which has been performed in almost every West German town.



DELHI, INDIA. MR. NEHRU WEARING FLOWERS AND WITH HIS FACE COVERED IN YELLOW POWDER DURING THE HOLI CELEBRATIONS.

On March 15 the Prime Minister of India, Mr. Nehru, took part in one of the most popular of the Hindu festivals—Holi. During the Holi celebrations which take place every spring, there is feasting, dancing and rejoicing and people throw coloured water and coloured powder over each other.



INDONESIA. THE MILITARY COMMANDER WHO TOOK OVER THE CIVIL AND MILITARY GOVERNMENT OF EAST INDONESIA: LIEUT.-COLONEL VENTJE SUMUAL (RIGHT).

At the beginning of March the military commander of East Indonesia, Lieut.-Colonel Ventje Sumual, seized power in his territory in a bloodless coup. He is seen here with Lieut.-Colonel Saleh Lahade (left), and the newly-appointed Governor of Celebes (centre). At the time of writing, Mr. Suwirjo has been asked by President Sukarno to form a new Cabinet.



INDONESIA. IN JAKARTA: PRESIDENT SUKARNO PROCLAMING MARTIAL LAW THROUGHOUT THE COUNTRY ON MARCH 15, FOLLOWING THE GOVERNMENT'S RESIGNATION.

A WINDOW THROUGH WHICH YOU MAY LOOK UPON THE WORLD—IV.



OFF THE BAHAMAS. EN ROUTE FOR THE BERMUDA CONFERENCE: PRESIDENT EISENHOWER (LEFT CENTRE).

For his meeting with Mr. Macmillan in Bermuda on March 20, President Eisenhower travelled from Norfolk, Virginia, in leisurely fashion in the U.S. guided-missile cruiser *Canberra*, and on March 17 attended a chapel service on the open deck.



IN THE GULF OF MEXICO. THE LIBERIAN TANKER

PERAMA AWASH AFTER VIOLENT EXPLOSIONS.

While on her way from England to Galveston, Texas, the Liberian tanker *Perama* (7236 tons) was wrecked by two explosions and a fire in the Gulf of Mexico on March 18. There were no casualties.



ISMAILIA, EGYPT. INSPECTING SUEZ CANAL PROGRESS:

LEADING REPRESENTATIVES OF THE UNITED NATIONS.

In a salvage vessel in the Suez Canal are seen here (l. to r.) General Wheeler, U.N. head of clearance operations, General Burns, commanding the U.N.E.F., Mr. J. Connors, assistant to Gen. Wheeler, and Dr. Bunche, the U.N. Under-Secretary.



UGANDA. BUILT OF PALM LOGS AND THATCHED WITH PAPYRUS: ALL SAINTS CHURCH, KILEMBE, IN THE COPPER DISTRICT. THE ALTAR IS A BLOCK OF COPPER ORE. Of the African population of Uganda, about 1,750,000 out of some 5,000,000 are Christians, and Protestant and Roman Catholic missions have worked there for some sixty to seventy years. We illustrate here three strikingly different churches of the Anglican diocese.



UGANDA. ST. PAUL'S CATHEDRAL, NAMIREMBE, KAMPALA: THE HEADQUARTERS OF THE CHURCH MISSIONARY SOCIETY IN UGANDA AND THE UGANDA DIOCESE.



MASSACHUSETTS, U.S.A. PILGRIM SHALLOP II—A REPLICA OF THE SHALLOP WHICH THE PILGRIM FATHERS CARRIED WITH THEM IN THE ORIGINAL MAYFLOWER. This replica of a seventeenth-century shallop was made at Plymouth, Massachusetts, and named and launched there on March 16. It will take part in the ceremonies centred round the crossing of the Atlantic by *Mayflower II*.



UGANDA. BUILT OF GRASS AND REEDS: THE SIMPLE CHURCH OF THE GOOD SHEPHERD AT GAYAZA GIRLS' HIGH SCHOOL, NEAR KAMPALA.

A GREAT AND ANCIENT SCHOOL THROUGH THE CENTURIES.

"A HISTORY OF THE KING'S SCHOOL CANTERBURY." By D. L. EDWARDS.*

An Appreciation by SIR JOHN SQUIRE.

"THE KING'S SCHOOL": the King was Henry VIII, and the year of the alleged foundation 1541. In reality he no more founded the school at Canterbury than Lenin founded Leningrad or Stalin Stalingrad. Like most successful revolutionaries he had the tacit motto: "The world's great age begins anew—with Me." Mussolini attempted to inaugurate a new era with the year of his accession to power as Year I: a bold thing to attempt in the neighbourhood of the Vatican. The Jacobins, for a time, foisted on their countrymen new names for the months. The Bolsheviks took their ancient cities (though they did not venture to call Moscow "Trotskygrad") and renamed them after themselves. And Henry VIII set out to put a new face on an old educational system. Why on earth the foundations of William of Wykeham and Henry VI were permitted to escape the "new look" I do not know: possibly some of their Old Boys had a pull at Court! But with those exceptions anybody surveying the present names of our older schools might well jump to the conclusion that "grammar schools" were invented by the Tudors.

At Canterbury the pretence of a new foundation was thinly veiled. The very old Archbishop's School was renamed "the King's School," but the continuity was patent: the last Headmaster of the earlier institution, John Twyne, was the first Headmaster of the new: a versatile man, in later life he combined that office with Membership of Parliament and the Mayoralty of Canterbury. Even the monastic connection was not wholly broken: nine of the junior monks and novices in the Cathedral Priory became King's Scholars when the Priory was dissolved at the Reformation. The identity of the two schools was frankly recognised by King George VI, in 1946, when he said: "It is one of the chief glories of our country that a foundation like this should have continued for over thirteen hundred years to turn out men to serve their fellow-countrymen in

and under the tuition of himself and the clerks who came with him and whom Ethelbert endowed, Augustine established the Grammar School which still flourishes under the name of the King's School, not from its original founder, Ethelbert, but from its re-founder, Henry VIII." Bow, as I may and

him and become the first Mistress of Girton or, as it might be, Newnham.

Documents are the things. Mr. Edwards's list of Headmasters of the Archbishop's School begins with one Master Robert, who was functioning in 1259. The recorded succession is unbroken until we come to the appointment in 1525 of the adaptable John Twyne, who was the link between the old and the new.

Thereafter the story is much like the stories of most old schools. There are ups and downs. There are neglectful Headmasters, dissolute Headmasters, and eccentric under-masters, with all sorts of nodosities and quirks. Cleopatra was "a lass unparalleled": every public schoolboy thinks his masters lads unparalleled: "whatever you may say," he silently observes to boys from other schools, "you cannot have encountered such an extraordinary set of freaks, geniuses and demented men as I encountered: lovable and encouraging men also."

I have made the normal pilgrimage through this book which a man makes through the history of a school which is not his own. I have rejoiced in the 'ups and sympathised with the downs. The King's School at one time numbered only twenty-six pupils. Thereafter it grew and grew and, during the reign of the present Headmaster, it has grown to many hundreds, extended its premises in the old precincts, and acquired, through the bounty of Lady Milner, an ancient house for its junior school.

Old Boys have paid tribute to the place and its lovely surroundings. Hugh Walpole, who bequeathed a precious library to the School, was there but briefly, leaving when his father (who was a parson) moved to a school which I know he did not enjoy; Lord Montgomery of Alamein, who is now a Governor, was there, and moved for a similar reason. Walter Pater was there and crystallised his experiences in exquisite prose; Somerset Maugham was there and, although he called the place "Tercanbery," had memories of



WITH ITS CRAZILY TILED DOOR: THE SCHOOL SHOP, WHICH PROBABLY DATES FROM 1612.



SCHOOL-HOUSE IN 1865 (BY A. BOONE). THE OLD SCHOOL-HOUSE WAS DEMOLISHED IN THIS YEAR AS IT WAS IN TOO BAD A STATE TO BE RECONSTRUCTED.



REBUILT BY THOMAS CHILLENDEN, PRIOR 1391-1411: THE MONASTIC BAKERY AND BREWERY, NOW CLASSROOMS.

Illustrations reproduced from the book "A History of the King's School Canterbury"; by courtesy of the publishers, Faber and Faber.

divers offices and in many lands." But that "thirteen hundred years" was perhaps making a large assumption of continuity. It takes one back to Saint Augustine and Theodore of Tarsus, who certainly taught in the shadow of the Cathedral, but whose connection with the later "set" school is based rather on legend than on the sort of evidence which is admissible in a Law Court. That careful scholar, A. F. Leach, in his "Schools of Mediaeval England," after considering the rival claims of Canterbury, Rochester, Dunwich and York (where St. Peter's still, I believe, stoutly defends its priority), said: "It may safely be asserted that in this year, 598, as an adjunct to Christ Church Cathedral, or rather as part of it,

do, to Mr. Leach's authority, I think there is a flaw in the logic.

Were I an Old Boy of the King's School I should delight in the thought that my ancient academy had been founded by Saint Augustine. These long pedigrees are pleasant to heart and mind. In the seventeenth century it was widely believed that Oxford University had been founded by King Alfred, but Cambridge by a much earlier devotee of learning, namely, a Prince Brut of Troy, who escaped from the calamity when the topless towers of Ilium fell, and came to East Anglia: had women's colleges existed at the time the legend might have been expanded, and we should have been asked to believe that Helen of Troy (repentant, like her erring sister Queen Guinevere, who retreated into the nunnery at Amesbury) had crossed the seas to England with

it etched into his mind, and he no sentimentalist.

No vast number of great men seem to have been produced by the King's School, but a plenitude of serving men, eminent in their spheres. This happens to be true of most public schools. But great men aren't everything; good men mean more, if in numbers. And this ancient School is still producing them, and will still produce them: unless they surrender to State Grants. Once the Board of Education gets its tentacles in, something will be asked in return for the grants. The School at Canterbury is having its difficulties: the Dean and Chapter have to expend their funds on the repair of the Cathedral, and have little to spare for the School.

Novel reviews by K. John, and other books by E. D. O'Brien, on page 520 of this issue.



"THE WRECK OF THE FENIA, PORT STANLEY, FALKLAND ISLANDS": PAINTED BY EDWARD SEAGO FROM THE DECK OF BRITANNIA. (Oil on board; 18 by 24 ins.)

WITH H.R.H. THE DUKE OF EDINBURGH IN
OF AN OUTSTANDINGLY SUCCESSFUL



"PACK-ICE AT BASE 'W', GRAHAMLAND": AT 67° SOUTH AND 68° WEST THE MOST SOUTHERLY OF THE BASES VISITED BY THE DUKE. (Oil on board; 12 by 16 ins.)



"THE PROTECTOR IN ADMIRALTY BAY, SOUTH SHETLANDS": THE PROTECTOR, A CONVERTED NETLAYER BASED ON THE FALKLAND ISLANDS, ACCOMPANIED THE ROYAL YACHT IN THE ANTARCTIC. (Oil on board; 18 by 24 ins.)



"THE WHALING STATION, LEITH HARBOUR, SOUTH GEORGIA": THE DUKE WATCHED SOME OF THE OPERATIONS OF THE WHALING INDUSTRY. (Oil on board; 20 by 26 ins.)

"THE FIRST ICEBERG, DECEMBER 26, 1956": BRITANNIA HAD LEFT THE CHATHAM ISLANDS, 500 MILES EAST OF NEW ZEALAND, ON DECEMBER 19. (Oil on board; 12 by 16 ins.)

"ICEBERGS NEAR BASE 'W', GRAHAMLAND": IN THESE WATERS THE DUKE WAS ON BOARD JOHN BISCOE. (Oil on board; 12 by 16 ins.)

On December 17 of last year H.R.H. the Duke of Edinburgh, on board the Royal yacht *Britannia*, sailed from Lyttelton, after his six-day visit to New Zealand. Just over two months later he had flown from London to start his momentous world tour—a 3½ month journey of some 40,000 miles, of which came his Royal Highness's opening of the XVIth Olympiad at Melbourne on November 22. This great venture—Involving the sacrifice of long absence from his family—enabled Prince Philip to visit some of the most inaccessible of her Majesty's peoples, several of them having never before been honoured by a Royal visitor. The Duke's programme was a vastly crowded one. It combined a large number of formal functions and many opportunities to mix

with a great variety of people at work and play. For the second half of the tour the Duke of Edinburgh was joined by a group of friends, among whom was the well-known artist, Mr. Edward Seago, whose vivid land- and seascapes have already been reproduced in this paper. During *Britannia's* voyage from New Zealand to the South coast of Africa Mr. Seago was very active with his brush, and some of the paintings done during the voyage are shown on this and the following two pages. The Duke of Edinburgh and his party spent two weeks in the Antarctic regions. On New Year's Eve the Royal yacht crossed the Antarctic Circle at a point about 74 degs. west longitude, when several icebergs were in sight. H.M.Y. *Britannia* met the whale factory-ship *Southern*

These paintings by Edward Seago are reproduced by Gracious

BRITANNIA—I: EDWARD SEAGO'S RECORD
TOUR—IN THE ANTARCTIC REGIONS.



"THE JOHN BISCOE AT BASE 'W'": FOR HIS TOUR OF THE BASES THE DUKE SAILED ON BOARD THIS SURVEY SHIP. (Oil on board; 12 by 16 ins.)



"GRTVIKEN BAY, SOUTH GEORGIA, FROM THE SHACKLETON MEMORIAL": ONE OF PRINCE PHILIP'S COMPANIONS WAS SIR RAYMOND PRIESTLEY, WHO WAS WITH SHACKLETON ON ONE OF HIS EXPEDITIONS. (Oil on board; 20 by 26 ins.)



"GRAHAMLAND COAST NEAR THE LEMAIRE CHANNEL": A PARTICULARLY STRIKING PAINTING OF THE SUPERB ANTARCTIC SCENERY. (Oil on board; 20 by 26 ins.)



"NEAR THE ARGENTINE ISLANDS, GRAHAMLAND": A COLD ANTARCTIC SCENE OF ICE, ROCKS AND WATER. (Oil on board; 20 by 26 ins.)

"LAST ICEBERGS, JANUARY 14, 1957": ON THE FOLLOWING DAY BRITANNIA COMPLETED THE CIRCUMNAVIGATION OF THE WORLD. (Oil on board; 18 by 24 ins.)

Harries with three of her twelve catchers. In sunny but very cold weather, the Duke and the *Seago* were the "Sauvage Hommes" using the traditional whaling method of being stamp'd in "basket" in a catcher. On the following day the Duke began his tour of the Falkland Islands Dependencies survey bases. He transferred to the base supply ship *John Biscoe*, under the command of Captain W. Johnston, which almost immediately entered pack-ice on the way to Base "W"—the most southerly of the bases to be visited. Here the Duke

saw a penguin rookery, where many birds "took exception to his visit" while others "gave a fine exhibition of tobogganing and upright action." On January 7 the Royal yacht reached the Falkland Islands, and a few days later the Duke visited South Georgia, where he saw Shackleton's grave. On his way from the Falkland Islands the Duke had watched a whale-catcher chasing a whale for nearly two hours. In his paintings Mr. Seago shows the great beauty of some of the most spectacular places passed during these days in Antarctica.

Permission of H.R.H. Prince Philip, Duke of Edinburgh.

WITH THE DUKE OF EDINBURGH IN BRITANNIA—II: LONELY ATLANTIC ISLANDS.



"GOUGH ISLAND"; A VIEW OF SOME OF THE SOMBRE ROCKS SURROUNDING THIS LONELY ISLAND IN THE SOUTH ATLANTIC WHICH *BRITANNIA* VISITED ON JANUARY 17. (Oil on board; 20 by 26 ins.)



"ASCENSION ISLAND." THE DUKE OF EDINBURGH WAS THE FIRST MEMBER OF THE ROYAL FAMILY TO VISIT THIS ISLAND, WHICH HAS A POPULATION OF UNDER 200. (Oil on board; 18 by 24 ins.)



"TRISTAN DA CUNHA." THE DUKE SPENT A DAY ON THE ISLAND, WHICH LIES IN THE MIDDLE OF THE SOUTH ATLANTIC, ABOUT 1800 MILES SOUTH-WEST OF CAPE TOWN. (Oil on board; 20 by 26 ins.)



"LONGBOATS COMING ALONGSIDE *BRITANNIA*; TRISTAN DA CUNHA." EDWARD SEAGO'S LIVELY IMPRESSION OF THE SCENE AS THE DUKE OF EDINBURGH WAS LEAVING THE ROYAL YACHT TO GO ASHORE. (Oil on board; 18 by 24 ins.)



"ST. HELENA." *BRITANNIA* ANCHORED OFF JAMESTOWN ON JANUARY 22, AND DURING HIS TOUR OF THE ISLAND THE DUKE VISITED LONGWOOD HOUSE, WHERE NAPOLEON SPENT THE LAST FIVE YEARS OF HIS LIFE. (Oil on board; 18 by 24 ins.)



"ROCK COAST—ST. HELENA." THIS VOLCANIC ISLAND WAS DISCOVERED BY THE PORTUGUESE IN 1502 AND BECAME A BRITISH COLONY IN 1834. IT HAS A POPULATION OF NEARLY 5000. (Oil on board; 18 by 24 ins.)

In the middle of January the Royal yacht *Britannia*, having spent over two weeks in Antarctic regions, sailed northwards into the Atlantic Ocean to take H.R.H. the Duke of Edinburgh to the West Coast of Africa. During this voyage of over 5000 miles the Duke visited a number of the remote islands in the Atlantic which are British possessions. While the Duke spent a day on Gough Island one of the four South African weather-men stationed there

was taken on board *Britannia* for an appendicitis operation. The Duke's next stop was Tristan da Cunha, where he spent "a perfectly wonderful day." Prince Philip was only the second Royal visitor to have set foot on Tristan. The first was Queen Victoria's second son, Alfred, the last Duke of Edinburgh. On her way from Tristan to St. Helena the *Britannia* changed course to pick up yet another appendicitis case from an Argentinian vessel.

These paintings by Edward Seago are reproduced by Gracious Permission of H.R.H. Prince Philip, Duke of Edinburgh.

WITH THE DUKE OF EDINBURGH IN
BRITANNIA—III: GAMBIA BOUND.

"WAVE CHIEF FROM BRITANNIA; 'OILING ASTERN': THE ROYAL YACHT BEING REFUELLED AT SEA ON DECEMBER 28 WHILE SAILING FROM NEW ZEALAND TO THE ANTARCTIC. (Oil on board; 18 by 24 ins.)



"WHALING OFF SOUTH GEORGIA, JANUARY 13, 1957." BRITANNIA STOPPED FOR ABOUT AN HOUR TO WATCH TWO WHALES BEING CAUGHT; ONE OF WHICH IS SEEN HERE AFTER IT HAD BEEN HARPOONED. (Oil on board; 18 by 24 ins.)



"LANDSCAPE, GAMBIA." THE DUKE OF EDINBURGH SPENT THREE DAYS IN THIS WEST AFRICAN COLONY AT THE CLOSE OF THE TOUR, WHICH LASTED THREE-AND-A-HALF MONTHS. (Oil on board; 18 by 24 ins.)

The last official visit of the Duke of Edinburgh's Commonwealth tour was at Gambia, on the west coast of Africa. In his spirited speech at Mansion House, on the occasion of the luncheon given in his honour on February 26, with a particularly warm welcome from the Lord Mayor, the Duke spoke of the many places he visited during his long journey, which was "completed, against every expectation, to the day of our original estimate . . ." Speaking of the part played by the Royal yacht *Britannia*, he said: "None of this would have been possible without the yacht. Between August 28,

These paintings by Edward Seago are reproduced by Gracious



"H.M.Y. BRITANNIA REFUELLED FROM WAVE CHIEF." THE ROYAL YACHT MET THIS TANKER ON SEVERAL OCCASIONS DURING THE LONG VOYAGE FROM NEW ZEALAND TO AFRICA. (Oil on board; 18 by 24 ins.)



"SIR RAYMOND PRIESTLEY IN THE VERANDAH OF BRITANNIA." SIR RAYMOND, A VETERAN OF FOUR ANTARCTIC EXPEDITIONS, WAS ONE OF THE DUKE OF EDINBURGH'S GUESTS. (Oil on board; 18 by 24 ins.)



"A STREET IN SANKWIA, GAMBIA." AT SANKWIA, WHICH IS EIGHTY MILES UP THE GAMBIA RIVER FROM BATHURST, THE DUKE OPENED THE ANNUAL CONFERENCE OF THE CHIEFS ON JANUARY 30. (Oil on board; 18 by 24 ins.)

when she left this country, until her return to Portsmouth (on February 24), she has steamed 38,530 miles, she anchored or went alongside at forty places, and the same coat of paint will have lasted nearly twelve months." The Duke had himself covered nearly 40,000 miles—by air, land and sea—and had made an invaluable contribution to the strengthening of "the close links which exist between the Crown and the peoples of the Commonwealth." On April 3 the Duke is to give an illustrated talk on the tour to 2000 children at the Royal Festival Hall, parts of which are to be broadcast soon afterwards.

Permission of H.R.H. Prince Philip, Duke of Edinburgh.



SPECIALLY EXCLUDED FROM THE SHIPBUILDING STRIKE AND FAST APPROACHING COMPLETION AT BRIXHAM: *MAYFLOWER II*, WHICH IS DUE TO SAIL FROM PLYMOUTH ON APRIL 16.

It was announced on March 15 by the local secretary of the Shipbuilders' and Shipwrights' Association that owing to the unusual nature of the project, the shipbuilding strike would not include *Mayflower II*, the replica of the Pilgrim Fathers' ship, which is to be given to America as a British goodwill token, and which is now fast nearing completion in the Brixham fitting-out basin of her builders, Messrs. J. W. and A. Upham. When our artist made this drawing very recently, the masts were already stepped, many of the yards were in position, and the hull was already painted in the traditional colours of white,

brilliant green and brown. Her length is 95 ft. and her net tonnage is 280; and her gun-ports, on one of which two men can be seen working, record the fact that the original *Mayflower* carried guns. Originally it was planned that *Mayflower II* should visit some English ports before leaving Plymouth to repeat *Mayflower I*'s original voyage to Plymouth, Massachusetts, and indeed all such invitations had been accepted. It would have meant a year before *Mayflower II* could cross the Atlantic. On March 9, however, it was announced that owing to delays in building and fitting-out, such visits could not take place; and

Commander Alan Villiers, the master of *Mayflower II*, was reported on March 11 as saying that if he were to be sure of reaching America on schedule—May 25 is the date planned for her arrival—there would be no time for calls at ports other than Dartmouth and Plymouth. "We can not," he said, "justify delaying our arrival in America. . . . We have to remember the purpose of the project: to build the ship and present her to America." Considerable disappointment has been felt at this decision in Southampton, where some special celebrations were being planned. *Mayflower II* is a sailing-ship, pure and

simple, and carries no auxiliary power, although she will be fitted with navigational aids and radio—which should enable her to make better time for her transatlantic voyage than the Pilgrim Fathers' ship. Ambitious plans have been made for her reception at Plymouth, Massachusetts, on the expected arrival date of May 25; and it is hoped there that both President Eisenhower and the British Ambassador, Sir Harold Caccia, will be present for the celebrations. Sailing in *Mayflower II* as an able seaman will be Mr. John Winslow, a descendant of one of *Mayflower I*'s complement.

GETTING THE "INSIDE INFORMATION" OF AN UNOPENED TOMB: EXPLORING AN ETRUSCAN NECROPOLIS WITHOUT EXCAVATION BY MEANS OF "PERISCOPE PHOTOGRAPHY."

By JOHN BRADFORD, M.A., F.S.A., University Demonstrator and Lecturer, Pitt Rivers Museum, Oxford.

(In "The Illustrated London News" of June 16, 1956 (pp. 736-738), Mr. BRADFORD described his detailed study of air photos, which had mapped the positions of 2000 Etruscan burial-mounds, levelled by cultivation. These discoveries have recently led the way to a series of important sequels here described in detail for the first time in this country. In our issue of November 10, 1956, we reported the use of a drill at Gordian, in Turkey, by Professor Rodney Young. In that case the drill was simply used to find the cap of stone over a tomb in a large tumulus. The system described below is entirely different.)

"TO excavate with a minimum of excavation"—this is my description of a revolutionary method now being used in exploring Etruscan

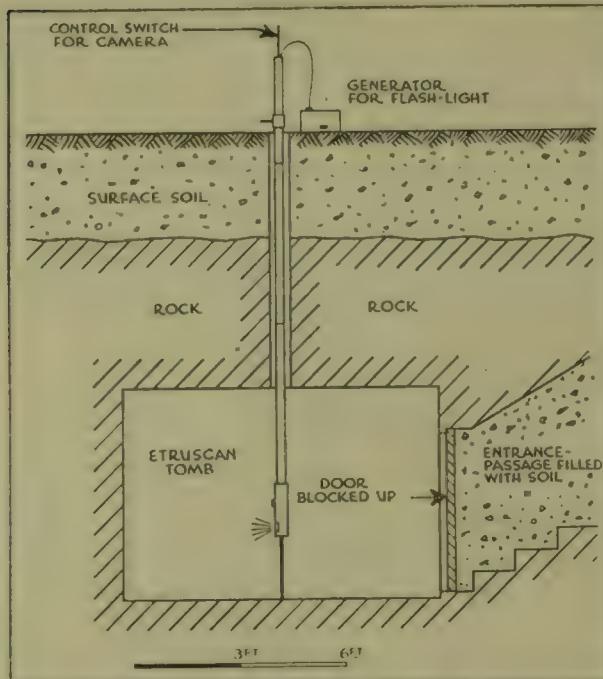


FIG. 1. HOW THE "INSIDE INFORMATION" ON AN UNOPENED TOMB IS OBTAINED WITH "PERISCOPE PHOTOGRAPHY": A DIAGRAM SHOWING THE PERISCOPE CAMERA LOWERED INTO THE ROCK-CUT TOMB THROUGH A DRILLED HOLE.

cemeteries, with great success and with high standards of skilled observation. We can now photograph the interiors of hundreds of buried Etruscan tomb-chambers, at a depth of as much as 5 yards below ground-level, as clearly as if we were standing inside them. The illustrations on these pages give some idea of what has been already accomplished. The most impressive example is given by Monte Abbatone, near Cerveteri (20 miles north-west of Rome) (Fig. 9). Here I had revealed a vast cemetery of over 600 tombs, by air archaeology. Later, using my map as a guide, the interiors of as many as thirteen buried tombs were photographed by periscope-camera in the space of only five days! In the seventh to fourth centuries B.C., many such tomb-chambers measured 25 ft. square or more—larger than the rooms in most modern houses—and often, also, there were several smaller chambers adjoining, all cut out of the soft rock (tufo).

These discoveries have resulted from combined British and Italian work. Signore C. M. Lerici (head of the Lerici Foundation at Milan and Rome) deserves universal thanks for his recent programme of exploration, and it has been a pleasure to add my efforts to his in mutual co-operation since 1954. Naturally, it is a vast economy in effort and expense to separate those tombs which still contain valuable objects, and those which were robbed in the past. The "total" excavation of a tomb can thus be directed, with "inside information," to one which is certain to give useful results! Also, "periscope photography" after drilling will show the precise position of the door and entrance-passage, the stone benches along the walls on which the corpses were laid, and whether the walls were painted with the vivid scenes of daily life for which Etruscan art is renowned. Up to the moment of writing only simple geometrical designs of painted lines have been found and photographed

—but it seems reasonable to forecast that it is only a matter of patience before a major group of Etruscan wall-paintings is discovered by "air-plus-ground" archaeology.

Already, however, these new methods have found tombs containing valuable Greek and Etruscan painted vases, dating from the seventh century B.C. and later. One was imported from Corinth, decorated with red lions. Pottery vases can easily be seen on the periscope photographs, and then "total excavation" follows. The cemetery at Monte Abbatone has naturally proved to be rewarding and fine ceramics have been found, and have been placed in the Museo di Villa Giulia, in Rome. The possibilities of finding a tomb with a magnificent treasure of gold and silver objects intact are naturally much smaller. For over 2000 years tomb-robbing has been a lucrative occupation in this region. In 1956 at Monte Abbatone I was very disturbed to see obvious signs of dozens of tombs freshly opened and looted since my previous visit in 1953. Such thieves work by night, with reckless vandalism. The entrances to some of the tombs, which they had opened in frantic haste, were covered with fragments of fine Etruscan vases, smashed and trodden underfoot. Such destruction is all the more grave, because very little systematic excavation had been done in this enormous cemetery.

Fortunately, however, it is possible to discover from distinctive indications shown by air photographs the sites of buried tombs which even the expert tomb-robbers will not know, and for more than a dozen years I have developed this technique of discovery. Now, Signore Lerici's drilling and photography have the given ideal confirmation. The present combination of "air-plus-ground" methods represents one of the most interesting "field-experiments" ever made in Italian archaeology.

In September 1956 I was invited by Signore Lerici to take part in directing a programme of drilling and periscope exploration at Tarquinia and other big cemeteries north-west of Rome, some of which cover a square mile or more in area. Many buried tombs were located, and we obtained panoramic photographic plans without setting foot inside the chambers. "How is this possible?" the reader will ask. As is true of most important techniques, the basic principles are clear. But experience and determination are essential, to obtain the first results!

There are four stages in the work, all practical and in no way mysterious. Let us consider them one by one.



FIG. 4. THE TOMB HAVING BEEN LOCATED BY AERIAL PHOTOGRAPHY (FIG. 6), CROP MARK AND ELECTRICAL RESISTIVITY (FIG. 7), DRILLING BEGINS. The drill, an English one in this case, of the type used in coal-mining, is worked with a portable electric generator. Here local Italian workmen are setting it up to drill into a buried Etruscan tomb at Tarquinia.

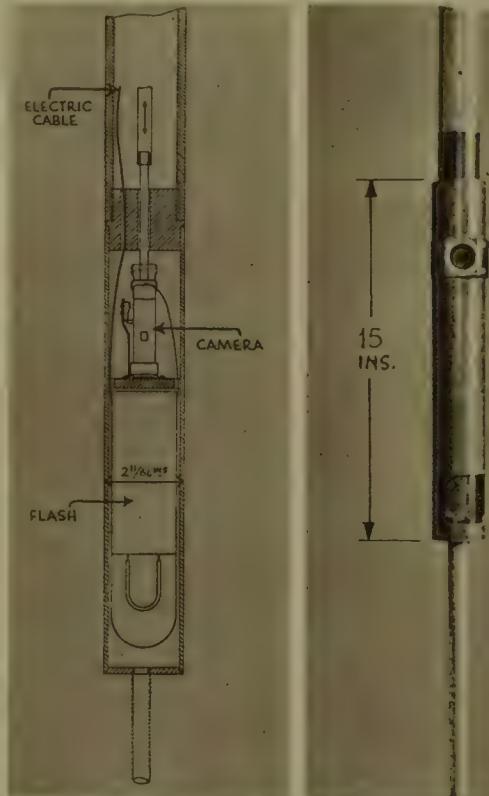
Figs. 4, 5, and 7, photographs by John Bradford.

The first, and indispensable, stage is the skilled study of suitable air photographs (Fig. 6), to identify differences in the colour of the soil or vegetation which indicate the outlines of buried foundations of tombs. Some of these marks on the surface may be non-archaeological, and due to natural causes. Experience is necessary for accurate interpretation of them. As long ago as 1943 I had studied Royal Air Force photos with this aim, and in June 1947 I gave a detailed

description in *Antiquity* of hundreds of buried tombs thus discovered at Cerveteri, Tarquinia, and other large cemeteries.

The second stage is to select the most suitable spots for further work by inspecting the ground. This requires judgment, flair, or call it what you will. Then, an electrical-resistivity survey is made (Fig. 7), similar to the methods of mine-detecting in wartime. For example, solid rock near the surface will give a different electrical response from soft, deep soil, when a current is passed through them. One can thus make a "graph" to show the buried profile of structures below ground-level. This helps to locate the circumference of the tumulus-foundation, underground.

Then comes the third stage, which is crucial. This consists of drilling (Fig. 4)—using an electrically-powered steel drill (operated by a portable generator with a petrol-driven engine).



FIGS. 2 AND 3. THE PERISOPIC PHOTOGRAPHIC APPARATUS, WHICH IS INSERTED DOWN THE BOREHOLE FOR PHOTOGRAPHING THE INTERIOR OF THE TOMB—SHOWN IN DIAGRAM AND PHOTOGRAPH.

The periscope tube, which has been specially designed for this work by the Fondazione Lerici, is a metal tube of about 2 1/2 ins. diameter and can be inserted into a 2 1/2-in. borehole. It contains a flash apparatus and one of the famous German "Minox" cameras (of the type used by spies), and this gives negatives of 8 x 11 millimetres. The flash is worked electrically by a wire down the tube; and the spike at the end of the tube serves to raise the camera apparatus slightly above the floor of the tomb.

All this equipment can be transported easily from place to place in a car like a station wagon. The rock above the tomb may be as little as 4 ft. in depth, or as much as 20 ft. After a tense period of hard work, suddenly the drill should pierce the tomb's roof. It is a triumphant moment, eagerly awaited! The sound—a resonant "thud"—as it perforates the vacuum inside has a characteristic note. The diameter of the drills which we used measured only 4 ins., and could not do damage. Several sections were fitted together, to increase the effective depth of drilling. One of the drills was of English make, normally used in mining.

The fourth stage of the work is very exciting in practice (Fig. 1). The drill is taken out, and a long thin metal tube is inserted (Fig. 5), containing a tiny camera and flash-light, electrically operated from ground-level. This apparatus was specially designed by engineers of the Lerici Foundation (Figs. 2 and 3). To describe it, I invented the phrase "periscope photography." The tube of aluminium measures only 2 1/2 ins. in diameter, and can be extended

to over 20 ft. The camera is a German "Minox," extremely small. The negatives measure only 8 by 11 mm. Every night we examined them through a photographic enlarger, after the day's work. The details were wonderfully clear, and showed to our complete satisfaction if we had discovered a tomb with important contents (Figs. 8 and 9). While the film unrolled, and dozens of pictures appeared, we were privileged to see the interiors of tombs which had been closed [Continued opposite.]

"PERISCOPE PHOTOGRAPHY"; OR HOW TO SEE INSIDE AN UNOPENED TOMB.



FIG. 6. THE FIRST ESSENTIAL FOR "PERISCOPE PHOTOGRAPHY" IS TO LOCATE THE BURIED TOMBS; AND AERIAL PHOTOGRAPHS, LIKE THIS AT TARQUINIA, REVEAL HUNDREDS OF LEVELLED TUMULI.



FIG. 7. THE LIGHT SOIL MARK REVEALS THE LEVELLED TUMULUS; AND AN ELECTRICAL RESISTIVITY SURVEY (WITH RECORDING APPARATUS IN THE STATION WAGON) REVEALS THE UNDERGROUND PLAN OF THE TOMB.



FIG. 8. THE TOMB HAVING BEEN LOCATED AND DRILLED (FIG. 4), THE CAMERA IS INSERTED (FIG. 5) AND A SERIES OF PHOTOGRAPHS LIKE THIS (SHOWING THE TOMB DOOR FROM INSIDE) IS TAKEN.



FIG. 9. A THIRD OF THE CAMERA'S EYE-VIEW OF AN UNOPENED TOMB AT MONTE ABBATONE. A SEQUENCE OF FOUR OF THE TWELVE EXPOSURES SHOWING SOME OF THE UNTouched TOMB GOODS IN SITU—ONE OF THE MOST IMPORTANT "PERISCOPE PHOTOGRAPHS" YET TAKEN.



THE WORLD OF SCIENCE.

BUILDING a nest is a fairly stereotyped performance, all individuals of a species achieving much the same pattern. We are apt to suppose, as a consequence, that the bird's actions throughout follow a more or less fixed pattern. Within certain limits this must be true; and it must also be true that some basic pattern of behaviour must be inherited. This does not mean that there is no room for some latitude, or a more plastic behaviour superimposed on the basic hereditary pattern.

On May 5 last year I described how *Corbie*, our tame rook, had built a nest. The result was very like any other rook's nest, but because everything took place within an aviary, at no point higher than 9 ft. from the ground and in full view at all times from the front of our house, we could keep a constant watch on events. In some ways we were watching an unnatural procedure. In the wild, rooks nest high up in tall trees. They bring in sticks, with which the body of the nest is built, by flying high, descending on to the nest as they land. In an aviary, even a roomy one, the sticks must be carried up, by the bird half-flying, half-hopping, from one to the other of several perches. This presents hazards that are not normally encountered in the wild, or not encountered to the same extent. It may, therefore, not have been without significance that, last year, *Corbie* showed a perceptible improvement, as the time of nest-building proceeded, in negotiating obstacles while carrying large sticks.

On the other hand, he also showed an improvement, as time passed, in placing the sticks in position in the nest itself. The first sticks, those laid in the foundation of the nest, were placed in position, picked up in the beak, placed in another position, and so on, time after time. There was an air of indecision, of trying this way and that, and this continued as the structure of the nest grew. There was some improvement, however, and this kept pace approximately with the improved skill in carrying sticks up to the nest. In selecting the sticks, from among the heaps we had thrown on to the floor of the aviary, his actions also passed from a marked indecision in choice to a perceptible confidence.

In observations of this kind it is impossible to test one's conclusions, so they lack the precision reached in other fields by the experimental zoologist. In other words, it becomes very much a matter of opinion. One would expect an improvement, by the mere process of learning, but precisely because it was something reasonably to be expected there is always the danger that one's observations may have been subjective.

This year *Corbie* has built another nest. In the interval he had pulled the old nest to pieces, so that although he chose the same site, it was necessary to start from the beginning. This time there could be no question but that the skill learned, or practised, last year had been retained. The whole building was carried out in markedly less time. In carrying sticks up to the nesting-site there was incomparably greater skill in negotiating obstacles. There was a noticeably greater confidence in placing the sticks in position, with far fewer changes in position after a stick had been placed. Above all, there was a most

ROOK'S HIGHER EDUCATION.

By MAURICE BURTON, D.Sc.

decisive air in selecting the sticks. Last year, he would approach a heap of sticks placed for his use, pick up one after another and throw them over his shoulder. Then he would go over them again, picking them up one at a time, testing each in his beak, rejecting and picking up again. This year it was as if he knew which stick he wanted to use before he took it in his beak.

It is, of course, possible that this is mere coincidence, but taking an apparently marked

example, well ask how much experience a bird does gain from occupation of the parental nest, either by merely seeing the completed nest or even by watching the movements of the hen as she rearranges the material of the nest.

Birds differ enormously in the nest they make. Some are content with a depression scratched in the earth, or even no nest at all. At the other extreme there are nests, like those of the weavers or the tailor bird, which are complicated almost beyond belief. Or again, it may be that in some the contribution from the inherited pattern is relatively greater, and the need for experience less, than in others. It is the case, nevertheless, that some wild birds may start to build and, after some time has elapsed, move away and abandon the uncompleted nest. Such instances may represent a form of apprenticeship; and this may be more common than we suppose. To settle how much experience goes into nest-building, as compared with the effects of an hereditary pattern of behaviour, would entail hand-rearing nestlings before their eyes were opened, keeping them in isolation until ready to breed, and watching closely what happened after that.

Nest-building is an annual event. Some birds, such as wood-pigeons, seem to be able to nest repeatedly through almost the twelve months, others lay two or three clutches in a season, but for many there is only the one occasion each year. On the whole we can make the general remark that some months elapse between one bout of building and another. If, then, there is an improvement in skill from one year to another it connotes some form of memory. In certain migratory birds we have remarkable

examples of memory of places, as when swallows return after a lapse of six months, and over a distance of thousands of miles, to precisely the same stable, fly through the same window and settle on the same beam. Whether they can show similar feats of memory in other spheres of activity is, however, doubtful.

Perhaps the most surprising feature in the nest-building was the part played by *Corbie's* companion, a hen crow. It has been observed, in the wild, that it is the male in both rook and crow that builds the nest. The usual statement in books on the subject is that the hen assists. It is true that the association of rook and crow is unnatural, so that behaviour could be distorted. However, this particular hen showed an interest in the nest-building and appeared to be helping, until one watched closely. Then it was apparent that often the reverse was true. After *Corbie* had carefully placed dried grass in position to line the nest, she would often as not, tear it out and carry it off. Then, *Corbie* would follow her, much ruffled, uttering low, discordant notes, snatch the grass from her and, with every appearance of high dudgeon, return to the nest and replace it. The purists tell us that anger is a human emotion, and that animals are not capable of it. If *Corbie* is not truly angry on such occasions he shows every symptom of it, which seems to me very nearly the same thing as being angry.



LOOKING UP AT THE RESULT OF HIS LABOURS: CORBIE, THE ROOK, PERCHED BENEATH THE NEST HE HAS BUILT THIS YEAR.

The nest which *Corbie* the rook has built this year is in the same place, and was built in the same conditions as last year. Then an improvement in his skill was noted as his first nest finally took shape. This year from the start he showed a marked improvement in every way on last year's performance and his work took less time and involved less labour.



"THIS TIME THERE COULD BE NO QUESTION BUT THAT THE SKILL LEARNED, OR PRACTISED, LAST YEAR HAD BEEN RETAINED": THE ROOK'S NEST, SHOWING THE AWKWARDNESS OF THE APPROACH TO IT. (Photographs by Jane Burton.)

improvement this year in conjunction with a seeming improvement last year, suggests that while the hereditary pattern may determine a bird's actions they can be improved with experience. It may be objected that all this is very elementary and that it stands to reason that it must be so. If, however, we follow the process the other way, we have to ask at what point in a bird's life does the hereditary pattern emerge, and how much of learning is needed to make that pattern function adequately. We may, for

inspect it and, as and carry it off. Then, *Corbie* would follow her, much ruffled, uttering low, discordant notes, snatch the grass from her and, with every appearance of high dudgeon, return to the nest and replace it. The purists tell us that anger is a human emotion, and that animals are not capable of it. If *Corbie* is not truly angry on such occasions he shows every symptom of it, which seems to me very nearly the same thing as being angry.



OPENED BY KING FAISAL ON MARCH 23, THE FIRST DAY OF THE "IRAQ DEVELOPMENT WEEK": THE NEW A-IMMAH ROAD BRIDGE, NEAR BAGHDAD.



REPLACING THE OLD FLOATING BRIDGE: THE HALF-MILE-LONG A-IMMAH BRIDGE ACROSS THE TIGRIS, WHICH WAS DESIGNED BY BRITISH ENGINEERS.

A NEW ENTRANCE TO THE CITY OF THE ARABIAN NIGHTS: THE A-IMMAH BRIDGE ACROSS THE RIVER TIGRIS AT BAGHDAD.

In recent years tremendous progress has been made in the modernisation of Iraq, which has taken full advantage of its rich oil revenues. Though these have been much diminished by recent events in the Middle East, the development work has been carried on, and the week of March 23 to 30 has been celebrated as "Iraq Development Week." Many of the vast building projects undertaken by the Iraq Government have been ceremonially inaugurated. On the first day of Development Week, King Faisal II formally opened two new bridges across the River Tigris. The A-Immah Bridge, which is illustrated here, is about five miles upstream from the centre of Baghdad and

replaces the old floating bridge between the flourishing suburb of Adhamiyah and the ancient holy city of Kadhimain, with its famous golden mosque. The A-Immah Bridge crosses the river at a point where there is 1100 ft. of water. It has three lanes for traffic and is 50 ft. broad. With its approaches it is half a mile long. The bridge was constructed by a German firm, the Siemens Bau Union, with German and Austrian sub-contractors. The Consulting Engineers who have been responsible for the design and supervision were Messrs. Coode and Partners, of London. These firms were also responsible for the second bridge, which is illustrated elsewhere in this issue.



A PAGE FOR COLLECTORS.

By FRANK DAVIS.

AN EXHIBITION OF 19TH- AND 20TH-CENTURY DRAWINGS.

SOME thirty drawings, one or two of them as subtle as a Chinese painting of the Sung Dynasty, gave me a great deal of pleasure at the Roland, Browne and Delbano Gallery a day or two ago, and I propose to attempt the nearly-impossible—namely, to communicate something of that pleasure. It so happened that when I went there I had just begun to read Dr. Oswald Siren's monumental volumes on Chinese painting, and took it into my head to wonder what would be the reaction of a Chinese critic of some 1200 years ago to this unpretentious exhibition.

He would presumably have thought little of most of the figure subjects, whether by Augustus John or Degas, as trivial, unphilosophic and beneath the notice of a scholar and a gentleman, thereby showing how great a gulf existed and still exists between the ideals of East and West. He would, though, surely have halted in front of a scrap of paper upon which Renoir had painted in delicate washes of green, yellow and blue not so much a landscape as an evocation of a dream—something which, for all its gaiety, has much in common with those sombre, mysterious Chinese paintings in which mountains and trees dissolve into mist, and for which the nearest parallels in England are Turner's visionary water-colours of his later years. He would also, I imagine, be interested by a recent water-colour by young Alan Reynolds, "Autumn Landscape, Shoreham," wherein a green landscape is dimly perceived through a screen of plants in the foreground, though, being at heart an old fogey, he might complain that the composition was not in accordance with ancestral precept. I leave his ghost to mutter darkly in its beard; he will have little sympathy with what follows.

A sculptor's drawings are eternally interesting and in a very special manner, for presumably, though he is putting his views down on paper—

that is, on a flat surface—he has in his mind a thing in three dimensions, something which he conceives as made of stone or bronze or wood. I suspect that, in the past at any rate, he has looked upon them as of little account once they had performed their function of fixing his ideas, which is why perhaps so few have survived, and in any case, early collectors of drawings showed little interest in them. Was it Rodin, with those fluid figure studies in pen and wash, who first interested

the modern collector in drawings by sculptors? There are two in this exhibition by Rodin, and three by Maillol, including the superb drawing of Fig. 2, in sanguine, at once tender and monumental, exactly the combination of qualities most of us have always admired in his sculpture. Much to my surprise, I discovered that not everyone is of this opinion, and that his "Three Graces" at the Tate Gallery are criticised in some quarters

as lifeless. Perhaps those who share this view have unwittingly allowed themselves to be discouraged by the fact that the group is under cover and near other works. It was surely intended to be seen in isolation on a carefully-planned base and, above all, in the open air, with flowers and green trees around, and the play of sunshine and cloud upon its surface.

embodying an idea for translation into three dimensions. There is a wonderfully sensitive drawing in coloured chalks by the German artist, Ludwig Kirchner, who died in 1938, and who must not be confused with the Kirchner who drew what nowadays are called pin-up girls for *La Vie Parisienne* during the First World War, when they were to be found on the walls of every other dug-out.

The two water-colours by Constantin Guys, who sent home drawings for *The Illustrated London News* during the Crimean War, are both good examples of that effervescent character's sensitive handling and keen observation. From the brassy stare of one of these ladies the description in the catalogue might perhaps be changed from "Femme du Monde" to "Femme du Demi-Monde." There is also a very slight but very subtle satirical piece by J. L. Forain (Fig. 1), wherein two tired people have just reached home from dinner and a theatre and are about to retire for the night; it is all done with a beautiful economy of line, every stroke indicating utter weariness. I nearly found myself yawning in sympathy; not so the two in the drawing—they are too well-bred.

All this is lighthearted enough, but there are plenty of more serious things by way of contrast; and among them I would place first the Millet drawing of Fig. 3, which was last seen in the Arts Council Exhibition of Drawings by Millet in 1956. I have to confess that the paintings of this indubitably great man leave me unmoved, even so sincere and popular a picture as "The Angelus"—I suppose I expected more colour and was consequently disappointed. Or can it be that I am incapable of appreciating so intense an emotion as Millet felt when he composed this picture, while others seem to understand it immediately? Anyway, whatever his stature as a painter, I imagine there can be no two opinions of his greatness as a draughtsman—this charcoal study for "The Haymakers" surely speaks for itself, the great weight of the figure bearing down upon the ground, the Rembrandtesque shadows, the fatigue so subtly indicated. Beside it even two early Augustus John drawings, excellent and serious

things in any other company, look almost frivolous, and a Degas study of a dancer trivial—which is plainly an absurd statement, excusable only because of the extraordinary power of the Millet.

I was about to write that I should have liked more landscapes, but that seems monstrously ungrateful; there are ten of them: two as gay as you please by Signac, others by less familiar names such as Petitjean and Valtat and Van Rysselberghe—altogether a beautifully-balanced little

FIG. 1. "LATE HOMECOMING," BY JEAN LOUIS FORAIN (1852-1931). THESE DRAWINGS ARE ALL IN THE EXHIBITION OF "COLLECTORS' DRAWINGS," WHICH IS AT MESSRS. ROLAND, BROWSE AND DELBANO, 19, CORK STREET, UNTIL APRIL 6. SIGNED. (Pen and water-colour; 12 by 9½ ins.)



FIG. 2. "SEATED WOMAN," BY ARISTIDE MAILLOL (1861-1944): A DRAWING WHICH FRANK DAVIS DESCRIBES AS "AT ONCE TENDER AND MONUMENTAL." (Sanguine; 10½ by 9½ ins.)

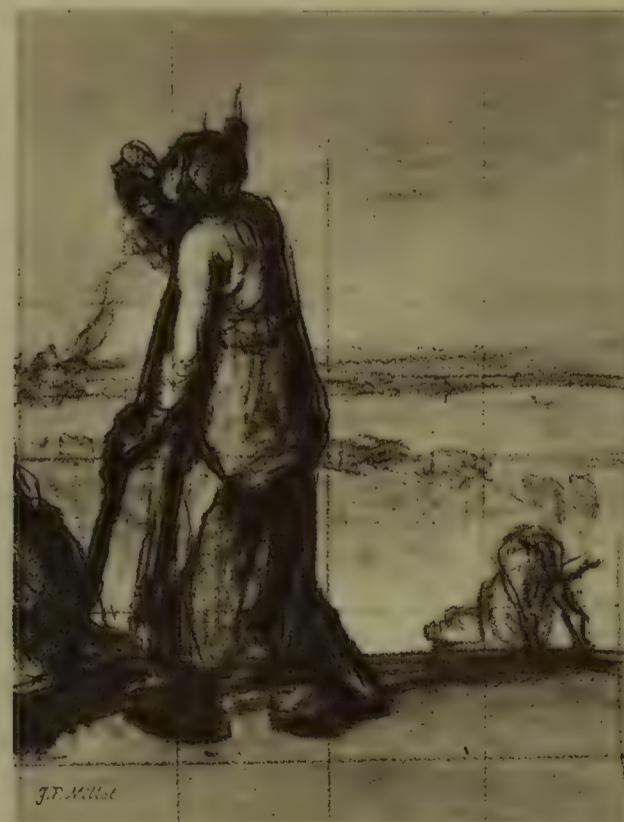


FIG. 3. "A PEASANT WOMAN TOILING—STUDY FOR 'REPOS DE FANEURS,'" A SUPERB DRAWING BY JEAN FRANCOIS MILLET (1814-75), WHICH WAS IN THE RECENT ARTS COUNCIL EXHIBITION OF HIS DRAWINGS. (Charcoal; 9 by 7 ins.)

There is another drawing by a sculptor which does not come in the same category. This is a portrait of his friend, Brodzky, by young Gaudier-Brzeska, who was killed in France in 1915 at the age of twenty-four; the world was thus deprived of a man of exceptional gifts—but Gaudier-Brzeska was a wit as well as a sculptor, and this portrait, with its incisive line, is an amusing caricature and to be judged as such, not as a drawing

collection. Downstairs are eighteen paintings by Roderic O'Conor (who died in 1940 at the age of eighty). He was an amateur who did not have to worry about money; in the '90's he worked at Pont Aven, when Gauguin was living there, and is now recognised as an excellent if modest exponent of post-impressionism, after having attracted no attention to himself whatever during his lifetime.

DUTCH AND FLEMISH MASTERS: FROM AN ANNUAL LONDON EXHIBITION.



"WINTER SCENE," BY ESAIAS VAN DE VELDE (c. 1590-1630): IN THE 1957 EXHIBITION OF "DUTCH AND FLEMISH MASTERS," WHICH IS TO BE SEEN AT THE SLATTER GALLERY, 30, OLD BOND STREET, UNTIL JUNE 19. (Oil on panel; 10½ by 14½ ins.)



"THE EMBARKATION," A CHARMING WORK BY ABRAHAM STORCK (1635-c. 1710), WHO WAS A FOLLOWER OF WILLEM VAN DE VELDE. THE FIGURES ARE PARTICULARLY WELL-PAINTED. SIGNED AND DATED, 1685. (Oil on panel; 6½ by 11 ins.)



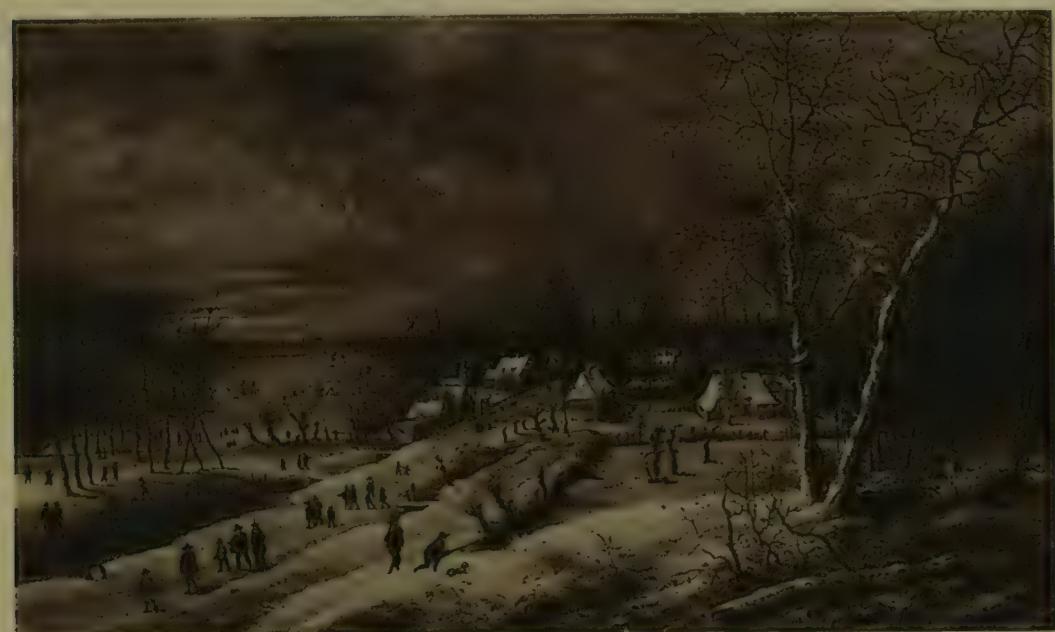
"STUDY OF FLOWERS," BY NICOLAS VAN VERENDAEL (1640-1691), WHO WAS A GIFTED FOLLOWER OF DANIEL SEGHERS AND WAS A NATIVE OF ANTWERP. SIGNED. (Oil on copper; 12½ by 9½ ins.)



"WINTER JOYS," ONE OF THE THREE WORKS IN THIS INTERESTING EXHIBITION BY JAN VAN GOYEN (1596-1656). THIS ARTIST RECEIVED HIS FINAL TRAINING FROM ESAIAS VAN DE VELDE, WHOSE "WINTER SCENE" IS REPRODUCED ABOVE. SIGNED AND DATED, 1627. (Oil on panel; diameter, 14½ ins.)



"FLOWERS IN A GOBLET," A TINY MASTERPIECE BY AMBROSE BOSSCHAERT THE ELDER (1573-1621), WHO HAD THREE FLOWER-PAINTER SONS. (Oil on copper; 7½ by 5½ ins.)



"COUNTRY WALK IN WINTER," BY LUCAS VAN UDEN (1593-1672). TAUGHT BY HIS FATHER, ARTUS VAN UDEN, THIS ARTIST FREQUENTLY PAINTED LANDSCAPE BACKGROUNDS FOR RUBENS. (Oil on panel; 15½ by 25½ ins.)



"LADY FEEDING A PARROT," BY FRANS VAN MIERIS THE ELDER (1635-1681), WHO WAS CALLED "THE PRINCE OF ALL MY PUPILS" BY GERARD DOU. (Oil on panel; 12½ by 15½ ins.)

This year Eugene Slatter, in his eleventh annual exhibition of "Dutch and Flemish Masters," shows thirty-one paintings. Outstandingly impressive among these is the large "Still-life in the Grand Manner," by Abraham van Beyer, which has come from a Dutch collection. There are a number of other fine still-lifes, and the ten flower-pieces (two of them shown here) give an excellent opportunity for comparison among the skilful artists who

devoted themselves to painting these colourful pictures. The landscapes are dominated by crisp winter scenes, though Jan Wynants' "September Landscape" is perhaps the best among them. Several marine painters are represented, including Simon de Vlieger and Claes Wou. The liberally-illustrated catalogue is being sold (at 5s.) in aid of the Fairbridge Society, whose President, H.R.H. The Duke of Gloucester, has visited the exhibition.



IN AN ENGLISH GARDEN.

AS a family of hardy shrubs, the various species of *Berberis* assume many and widely differing rôles in the garden. Some are among the most brilliant of all

berrying shrubs, covering themselves with profuse crops of lovely translucent fruit, coral, pink or scarlet, and often with a delicate grey surface bloom. Others provide brilliant leaf colour in autumn, changing from their summer emerald and lettuce-green to amber, gold and lemon, orange and flaming scarlet. Then there is the Oregon grape, *Berberis* or *Mahonia aquifolia*, which makes such wonderful evergreen ground cover, with its masses of golden blossom early in the year, to be followed in autumn by clustered bunches of berries the colour of the finest black grapes, and with the same heavy grey bloom which makes such grapes doubly attractive. It is little known, however, that these berries may be used for making an excellent jelly.

I wonder whether nursemaids and governesses still persist in warning children that those attractive-looking black berries of the *Mahonia* are deadly poison. I know mine did. It was not until I was grown-up that, at tea at a friend's house, I was given *Mahonia* jelly. Delicious. Later still, staying at a country house in Yorkshire, I mentioned this unusual delicacy, whereupon my hostess had several pounds of *Mahonia* berries gathered and made into jelly. Again delicious. The only other culinary use to which I have heard of *Berberis* berries being put is candied barberries. For this the berries of the seedless variety of our native Barberry, *Berberis vulgaris*, were employed. They were used for eating with cold meats.

It is worth remembering that *Berberis vulgaris* is probably the finest and most brilliant of all the autumn fruiting species. I once saw it in full fruit amid a comprehensive collection of all the finest species from China, and I was astonished, and delighted, to find that it stood right out ahead and above the best of them for grace and wealth of brilliant berry. Another rôle which is taken by a few members of the *Berberis* family is that of hedge-maker. The most usual species to be used for this purpose is the evergreen *Berberis stenophylla*. Too often, however, its charm as a hedge is marred by being clipped with the close severity of an Eton crop. Careful and discreet trimming with secateurs is the better way. But for an unusual and quite impenetrable evergreen hedge I recommend *Berberis gagnepainii*. Long years ago I was given a handful of the black berries of this species. I sowed the seeds and later planted a short length of hedge with some of the youngsters. For a few years I pruned them up into hedge form, and they impressed me at the time as being uncommonly well adapted for the purpose, especially on account of their innumerable needle-sharp spines. Later I allowed this hedge to run wild, when it soon reached a height of 8 ft. or so, and a width of rather more. As flowering shrubs the *Berberis* are not so successful as they are with autumn colour of leaf and berry. Perhaps the two best known

A SUPERB BERBERIS.

By CLARENCE ELLIOTT, V.M.H.

are *Berberis darwini* and *B. stenophylla*. But these might be most aptly classed as attractive evergreens with the attribute of a fair show of blossom thrown in. There is, however, one species of *Berberis* which is undoubtedly and first and foremost a flowering shrub, and one of the most brilliantly beautiful of all flowering shrubs. This is *Berberis linearifolia*. A young specimen about a yard high is just coming into flower in my garden now, in mid-March, and at a distance of 100 yards from where I write, it makes a streak of brilliant warm, orange red. Alas, it maddens me to realise how I have missed my opportunities with this magnificent shrub. I first met it in South Chile thirty years ago. I was crossing over

about $\frac{1}{4}$ -in. across, of a rich apricot-orange colour, in clusters of five or six together.

It impressed me as an extremely beautiful shrub, and almost certainly the finest of all flowering *Berberis*. I secured seeds and later grew it at Stevenage, though far from successfully. I ought, I realise now, to have given it a better position, in better soil. It is a curious thing that although this *Berberis* was described by Philippi in 1856, it does not appear to have found its way into cultivation until H. F. Comber found it, and sent home seeds of it in 1927. And it was in that same year that I came upon it at about 3000 ft. on the Chilean side of the Andes. Bean speaks very highly of its beauty and hardiness. He reports that small plants of it withstood the cold winter of 1928-29 out of doors at Kew without suffering, and I have found it perfectly hardy here in my Cotswold garden. In April 1931, when exhibited at the R.H.S. in London by the late Colonel Messel, *Berberis linearifolia* was given a First Class Certificate. Referring to that occasion, Bean says: "It showed this species, both in the size and rich colour of its blooms, to be probably the finest of all the evergreen true barberries." I think to-day we might omit that "probably" and decide that *B. linearifolia* is the finest.

Soon after I came to my Cotswold garden ten years ago I invested in a shapely little foot-high specimen of *B. linearifolia*. For about a year all went well, though it did not make any headway. Then, up sprang a vigorous shoot from below ground in the very centre of my little bush. But it was an alien shoot of some other species, upon which *linearifolia* had been grafted. That sucker was removed, but, nevertheless, the plant went steadily back, and

died in a slow but determined decline. I forget the name of the nursery firm from which I bought this grafted specimen, and if I knew I would not dream of telling you. But they informed me that it was "bought in" stock of Continental origin, and I feel very sure that they have since dropped that particular line, for all—or almost all—nurserymen are wise and honest fellows. However, soon after that unfortunate happening, I bought another specimen of *Berberis linearifolia*, growing upon its own honest roots, and this time I will tell you the source of supply. It came from the Slieve Donard Nursery Co., of Newcastle, Co. Down, Northern Ireland, and planted in light, genial soil, with a background of evergreens and a south aspect, it has settled in and is doing nicely, thank you.

But how I regret that, having met this superb shrub in the wild thirty years ago, I did not give it a fair deal from the very beginning.



BERBERIS AS A LIGHTLY-TRIMMED HEDGE: "THE MOST USUAL SPECIES . . . FOR THIS PURPOSE IS THE EVERGREEN BERBERIS STENOPHYLLA," WHICH IS THE ONE SHOWN HERE IN FULL FLOWER. (Photograph by J. E. Downward.)

(Right) "BRILLIANT WITH FAT ORANGE-SCARLET BUDS AND OPEN BLOSSOMS, ABOUT $\frac{1}{4}$ IN. ACROSS, OF A RICH APRICOT-ORANGE COLOUR, IN CLUSTERS OF FIVE OR SIX TOGETHER": BERBERIS LINEARIFOLIA. (Photograph by R. A. Malby and Co.)



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SOME PERSONALITIES OF THE WEEK:



REAPPOINTED PREMIER OF EASTERN NIGERIA : DR. AZIKIWE.

On March 21 Dr. Azikiwe was reappointed Premier of Eastern Nigeria, after the elections in which his party—the National Council of Nigeria and the Cameroons—won an overwhelming though somewhat reduced majority, with 64 out of 84 seats in the provincial House of Assembly.



A LEADING TOWN-PLANNER : THE DEATH OF SIR PATRICK ABERCROMBIE.

Sir Patrick Abercrombie, who died on March 23, was a leading figure among town-planners. He held the Chair of Civic Design at Liverpool University and afterwards that of Town Planning at University College, London. With Mr. J. H. Forshaw he produced in 1943 the County of London Plan.



DURING HIS RECENT VISIT TO THE INNER SHRINE OF THE GREAT MOSQUE AT MECCA : THE SHAH OF PERSIA (CENTRE).

The Shah of Persia recently visited Mecca and is seen above, dressed in traditional seamless broadcloth, during his visit to the inner shrine of the great mosque. The shrine is open only three times a year.

PEOPLE AND EVENTS IN THE PUBLIC EYE.



A ROYAL AIR FORCE APPOINTMENT : AIR VICE-MARSHAL E. C. HUDLESTON.

Air Vice-Marshal E. C. Hudleston, who is an Australian, has been appointed Vice-Chief of the Air Staff, as from September. His recent appointments have included R.A.F. Instructor at the Imperial Defence College and A.O.C., No. 3 Group, Bomber Command. He is forty-eight.



A NOTED DETECTIVE : THE LATE CHIEF SUPERINTENDENT T. BARRATT.

Detective Chief Superintendent Tom Barratt, head of the Metropolitan Police Detective Training School at Hendon, died in London on March 20, aged fifty-nine. He was connected with the Christie, Haigh and Heath murder cases and with the search for the Coronation Stone.



ON HIS RETURN FROM HOLIDAY : SIR WINSTON CHURCHILL AT LONDON AIRPORT WITH HIS DAUGHTER SARAH.

On March 22 Sir Winston Churchill arrived at London Airport with his daughter Sarah on his return from a holiday in France. Sir Winston has been staying near Nice for the past two months, and at the airport to meet him was Lady Churchill. He is to spend the spring and summer in England. For his arrival Sir Winston was wearing a warm coat with a sable collar.



NEW PRESIDENT OF THE PHILIPPINES : MR. CARLOS P. GARCIA.

Following the death of President Magsaysay in an air crash, Mr. Carlos P. Garcia was sworn-in as the new President of the Philippines on March 18. He will hold office until the next election, which is due in November.



A MEETING OF N.A.T.O. COMMANDERS IN MALTA : VICE-ADMIRAL ROBERTSHAW SHAKING HANDS WITH ADMIRAL FRANCESCO RUTA.

A meeting of N.A.T.O. commanders in the Mediterranean area took place at Malta on March 12. Above are seen (right to left), Vice-Admiral Cato D. Glover (U.S. Navy), C.-in-C., Allied Forces, Mediterranean ; Admiral Francesco Ruta (Italian Navy), Commander, Central Mediterranean, Allied Mediterranean Command ; and Vice-Admiral B. L. Robertshaw (Royal Navy), Chief of the Allied Staff, Mediterranean.



OXFORD VICTORS : THE OXFORD GOLFERS WHO DEFEATED CAMBRIDGE AT ROYAL ST. GEORGE'S, SANDWICH, IN THE UNIVERSITY GOLF MATCH ON MARCH 22 AND 23.

Oxford golfers won the University golf match held on March 22 and 23 by ten matches to five. This photograph of the victorious Oxford golf side shows (l. to r.) standing: J. N. Littlewood (Farnborough G.S. and New College ; reserve), M. C. Grint (Merchiston and Brasenose), P. R. Newton (Edinburgh Academy and Exeter), J. E. Behrend (Winchester and Corpus ; reserve), J. M. Peel (Harrow G.S. and Worcester), T. E. Sharp (St. Bees and Corpus), and R. W. Pickering (Wycliffe and Lincoln). Sitting: G. E. Foster (Bradford G.S. and Magdalen), A. E. Shepperson (Queen Elizabeth G.S., Mansfield and Christ Church), T. H. Douglas (Hilton, South Africa and Brasenose ; captain), S. K. Proctor (Harrow and Brasenose), and D. A. C. Marr (Eton and Worcester).



MRS. GOLDA MEIR, THE ISRAELI FOREIGN MINISTER, BEING WELCOMED AT THE STATE DEPARTMENT IN WASHINGTON FOR HER TALKS WITH MR. DULLES.

A joint statement issued after Mrs. Meir's meeting with Mr. Dulles on March 18 said that Mrs. Meir had expressed deep concern at the re-establishment of Egyptian control in Gaza, at the reduction of U.N. responsibilities in the area, and regarding navigation rights in the Gulf of Akaba and the Suez Canal. The United States "stood firmly by the hopes and expectations it had expressed" concerning the U.N. force in the Gaza area, free passage for ships of all nations in the Straits of Tiran and the settlement of the Canal problem in accordance with the Security Council's six principles which were accepted by Egypt. It was admitted that Col. Nasser had already disappointed earlier American hopes.



NATURE'S WONDERLAND—NO. 12. ANIMALS AS ARCHITECTS—

It is perhaps a matter for some debate whether we should speak of the nest-building of birds as a craft or an art. We may even argue that it is neither, but only the result of an inherited pattern of behaviour. If, however, we stand back and view the constructional activities of birds on a broad canvas, we see what can only be described as a wide range of manipulative skill. Using such inadequate tools as toes and beak, a great variety of materials are used in a diversity of ways. Mud, grass, leaves, moss, sticks, silk from spiders' webs, even the bird's own saliva are fashioned into a bewildering variety of shapes. Some birds tunnel

into the earth or burrow into wood, others sew leaves together and even the know. In rare instances, a number of birds may co-operate to build terminal nests, as with the Sociable Weavers of South Africa (shown above, right), which unite to build a large umbrella-like roof of sticks and straw in the branches of a tree. Beneath this, each pair of birds suspends its nest of dry grass. The various methods used by birds, the shapes achieved, even the beauty created, closely parallel the simpler human arts and crafts. If we must speak of patterns of behaviour then we must invest this term with a deeper significance. We are

DRAWN BY OUR SPECIAL ARTIST, NEAVE PARKER, F.R.S.A.

BIRDS AS BUILDERS, PLASTERERS, WEAVERS AND SEAMSTERS.

compelled to imply that the end result of the "blind forces of Nature," as we like to say, is a skill equal to that of the basic skills of man. We may easily lack our advantage of being consciously aware of what we are doing and improving our actions. This is the means whereby the individual man improves his skill during his lifetime. If, however, we are to argue a manipulative art in animals, whatever its source or method of functioning may be, we find its highest expression among birds. It is highly significant that birds also excel in most creative forms which together comprise the human Arts. Taking

birds as a whole, the display of colour is unequalled by any other group, for even the colours of insects or fishes are exceeded in the lovely birds of paradise, to mention but one example. No other group of animals uses musical effects to anything like the same extent, and in no other group, insects excepted, do we see the same tendency to execute rhythmic dances. In their courtship displays many birds use apparently symbolic actions, the meanings of which are as unmistakable as miming in the theatre; and no other group of animals uses decorative effects, best seen in Bower-birds, in quite the same way as birds.

WITH THE CO-OPERATION OF DR. MAURICE BURTON.

FROM CAPTAIN SCOTT'S FOOD TO HELICOPTERS



MR. PETER SCOTT SMELLING TINNED FOOD LEFT NEAR THE SOUTH POLE BY HIS FATHER OVER FORTY YEARS AGO.



MR. PETER SCOTT OPENING ONE OF THE TINS LEFT IN THE ANTARCTIC BY HIS FATHER AND RECENTLY RECOVERED.

On March 21 some of the tins of food left in the Antarctic by Captain Scott over forty years ago were opened by his son, Mr. Peter Scott, at the Tin Research Institute, Greenford, Middlesex. The food had been found last year by an American expedition and was discovered to be in good condition.

THE ROVING CAMERA AT HOME AND ABROAD.



NOT WITHOUT ANXIETY MR. PETER SCOTT TASTES SOME OF THE FOOD RECENTLY RECOVERED FROM THE ANTARCTIC.



THEY WERE MARRIED: GOH KONG TAI AND MISS HONG (LEFT) AND MISS ENG AFTER THEIR WEDDING, WHICH RECENTLY TOOK PLACE IN SINGAPORE, WHERE POLYGAMY IS LEGAL.



AT THE WOOMERA RANGE, IN AUSTRALIA: A GUIDED MISSILE WHICH IS RECOVERABLE AFTER FIRING.

An experimental guided missile, the Bristol Bobbin, which can be recovered for examination after being fired, has successfully undergone trials at Woomera range, in Australia. The missile is fitted with parachutes and a long spike on the nose which acts as a buffer on landing and the missile can be retrieved almost undamaged.



DEMONSTRATING FURTHER ASPECTS OF ITS VERSATILITY: A HELICOPTER SUCCESSFULLY ACTING AS A TUGBOAT IN A RECENT TEST IN CALIFORNIA.



A NEW FIGHTER FOR THE ROYAL NAVY: THE DE HAVILLAND SEA VIXEN WHICH RECENTLY STARTED ITS FLIGHT TRIALS.

The version of the de Havilland 110 all-weather fighter designed for the Royal Navy has now started its flight trials. It is known as the Sea Vixen, and has power wing-folding, steerable nosewheel for manoeuvrability on aircraft-carriers, and extra large air brakes.



TOWING ON LAND AS WELL AS AT SEA: ANOTHER OF THE HELICOPTER TESTS RECENTLY CONDUCTED IN CALIFORNIA.

Tests were recently conducted at the Naval Amphibious Base at San Diego, California, to demonstrate the use of the helicopter as a tug for ships and land vehicles. The helicopter seen in the two above photographs is a Vertol H-21. It successfully towed a large tank-landing ship and a tank.

"YANGTSE INCIDENT": THE FILM OF A NAVAL EPIC WHICH IS TO HAVE A ROYAL PREMIERE.



(Above.) HEROINE OF THE FILM "YANGTSE INCIDENT": THE ROYAL NAVY FRIGATE, H.M.S. *AMETHYST*, WHICH RAN THE GAUNTLET OF CHINESE COMMUNIST GUNS IN THE YANGTSE, RE-ENACTS HER ROLE.



HOLED AND BATTERED AFTER THE ATTACK BY THE COMMUNIST FORCES IN THE YANGTSE IN APRIL 1949: H.M.S. *AMETHYST* IN A SCENE FROM THE FILM IN WHICH THE FAMOUS FRIGATE PLAYED THE LEADING ROLE.

THE world première of a film on April 1 is also to be a big naval occasion, for the film is "Yangtse Incident," and H.R.H. Prince Philip, Duke of Edinburgh, has consented to attend the première, to be held in aid of the Sea Cadet Corps, at the Plaza Theatre, London. The film retells the story of the frigate, H.M.S. *Amethyst*, which, in 1949, ran the gauntlet of Chinese Communist guns in the Yangtse. The frigate was reprieved from the ship-breaker's yard so that she could be used in the film, much of which was shot in the Orwell estuary, off Harwich. Richard Todd plays the part of Lieut.-Commander Kerans, D.S.O., R.N., and Commander Kerans himself was technical adviser during the making of the film, which was directed by Michael Anderson. The film is a Wilcox-Neagle production and is distributed by British Lion Films.

(Right.) UNDER THE NOSES OF THE COMMUNIST GUNS: *AMETHYST* SLIPS QUIETLY AWAY FROM HER MOORINGS TO FOLLOW THE LIGHTS OF A CHINESE MERCHANT SHIP DOWN THE YANGTSE.



LIEUT.-COMMANDER KERANS ASSUMES COMMAND OF *AMETHYST*: A SCENE WITH (L. TO R.) TELEGRAPHIST FRENCH (RAY JACKSON), LIEUT.-COMMANDER KERANS (RICHARD TODD), AND LIEUTENANT HETT (JAMES KENNEY).



LIEUT.-COMMANDER KERANS (RICHARD TODD) RECEIVES A SIGNAL FROM VICE-ADMIRAL MADDEN, ACTING C.-IN-C., FAR EASTERN STATION, SAYING, "YOU ARE NOW TO PREPARE TO EVACUATE FROM THE SHIP AND SINK."



THE WORLD OF THE THEATRE.



WHEN WOMEN GUIDE.

By J. C. TREWIN.

"LOVE gilds the scene, and women guide the plot." A familiar enough quotation; it has been with me all the week. In William Douglas Home's "extravagance"—his own word—"The Iron Duchess" (Cambridge Theatre), the pilot is a woman as redoubtable as stage Duchesses often are: I refer you to the works of Anouilh, to Her Grace the Duchess of Plaza-Toro, and to a variety of others.

Mr. Home's Duchess of Whitadder is acted by Athene Seyler. It follows that she has a glint in the eye, a natural dominance, and a comedy technique which proves that Miss Seyler, who collaborated once in a book on acting, knows all her own rules. In comedy she can fizz, but she never, never fizzles. Mr. Home has written a play matched perfectly to her method, as well as to that of Ronald Squire, who is again a Duke and, surely, a relative of those he acted for Lonsdale. I am certain that their Graces of Bristol and Whitadder have much in common. Mr. Home continues his good work of bringing Belgrave Square to what Gilbert called "the lowly air of Seven Dials."

Miss Seyler is perfect hostess and stern employer. Just at the time that the British Mediterranean colony of Gimalta is agitating for independence, the Colonial Secretary is staying in Scotland with the Duchess. The Duchess's cook, inspired, looks for independence as well, and takes to the shrubbery with a rifle. Ingeniously, Mr. Home keeps the course of revolution in Gimalta in step with the revolution at Cranshaws Castle. In one place, they make for the hills. In the other, Cook snipes at the company that takes what shelter it may in the drawing-room.

The Iron Duchess, a determined soul who sympathises with the Gimaltans but who wants her cook back again, gets her way—for how could such a woman as this fare otherwise?—by obeying the Colonial Secretary's admonition to be firm with a rebel. What's good enough for Gimalta must be good enough for Cook. One rebel leader will die at 10.30, but, if he does, Cook will have preceded him at 10.25: firing-party to assemble on the lawn.

It is as wild a situation as I have known in any comedy, farce, or "extravagance." Mr. Home gets away with it, I think, because earlier he has established so happy a mood. This castle of his is a castle in the air. Anything can happen, and it does. While it is happening, there are uninspired moments, and I do not imagine that the text of "The Iron Duchess" would read like a master-work of wit. But Mr. Home has a theatrically witty mind. One remembers a snatch from a book by Arthur Machen: "The master could have sworn that Bates flushed with pleasure at his word of praise.... The fact was that Bates had 'suggested' the flush by a cunning arrangement of his features." Mr. Home's cunning arrangement suggests the presence of wit, and he has, moreover, a company that can burnish every line and fill the silences.

Those who go to the Cambridge should note the expression on Ronald Squire's face when the vicar's wife, who has enjoyed an unexpected whisky, sinks her head upon his shoulder. He gazes down at her for a moment with a look that manages to combine dismay, irritation, and acute delight, in proportions that Mr. Squire has worked out so precisely that we have to blink at another superb stroke of technique.

Technically, this is a remarkable night. Everyone in the cast, from Miss Seyler to Gladys Henson as the recalcitrant Cook, the wandering sharpshooter who appears (in her morning hang-over) to welcome death, can project and place Mr. Home's carefully-balanced shafts. It is

a preposterous play; the too-solem will call it a silly play; but it is extremely funny, urbane, and accomplished. For those who look always for



"IT IS LESS OF A PLAY THAN A SET OF LINKED TURNS; AND A LOT DEPENDS UPON THE RESPONSE OF THE INDIVIDUAL PLAYGOER": "OLIVE OGILVIE" (ALDWYCH), SHOWING A SCENE FROM HENRY DENKER'S COMEDY WITH (L. TO R.) ALEC GRIMES (JOHN JUSTIN), SAM GRASSMAN (PHIL BROWN), OLIVE OGILVIE (YOLANDE DONLAN) AND BETTY GRASSMAN (PATRICIA MARMONT).



"INGENIOUSLY, MR. HOME KEEPS THE COURSE OF REVOLUTION IN GIMALTA IN STEP WITH THE REVOLUTION AT CRANSHAW'S CASTLE": A SCENE FROM "THE IRON DUCHESS" (CAMBRIDGE THEATRE), WITH (L. TO R.) MARY GARVALD (JANE DOWNS), THE DUCHESS (ATHENE SEYLER), THE GIMALTAN MINISTER (OLAF POOLEY), THE RT. HON. PERCY GARVALD, M.P. (WILLIAM MERVYN), LORD CRANSHAW (DAVID HUTCHESON), COLLINS—THE BUTLER (RICHARD PEARSON), MRS. TWITWORTH (ROSAMUND GREENWOOD) AND THE DUKE OF WHITADDER (RONALD SQUIRE).

the powder beneath the jam—and I have no intention of doing so at the Cambridge—Mr. Home, I dare say, will offer some Great Thoughts. Attendance at the piece should be compulsory for Members of Parliament; they would watch their speeches in future with unusual care,

and ration the more resonant clichés.

I don't know what Racine would have made of Mr. Home's play. We need not go into that. It is my task simply to report that Edwige Feuillère has now acted Phèdre during her Palace season. This is not, perhaps, a performance for history. It is on too small a scale; one waited in vain for the stab of great acting. But the black-haired, classically-draped Phèdre, looking—it has been well said—like a Tanagra figure, holds the memory for her exploration of the woman's mind, her analysis of the emotions, the consuming passion, the guilt, the jealousy, that afflict this doomed victim. It is, in fact, a sharply analytical performance rather than a major theatrical one. Even so, the last minutes when the potent poison quite overcomes her spirit, and Phèdre wavers before falling to the earth, did leave me with the sense that we had been in the ante-chamber of great acting, if not in the presence.

We are told that, as Phèdre, Rachel inspired terror, and Ristori pity. Feuillère inspires admiration for an artist, though—having considered the character acutely—she does, too often, stand outside it to watch herself acting.

Woman certainly guides what plot there is at the Aldwych, where Yolande Donlan is appearing in the name-part of "Olive Ogilvie," an actress who could never have attempted Phèdre. (Wait! She might well have attempted it.) Olive is a Hollywood star who wanted to act in the legitimate theatre. Miss Donlan acts her like a ball of anxious fluff. The fluff speaks with a canary-chirp. This artist is ever a joy to observe, and our pleasure in Henry Denker's piece is confined to observing her, and to laughing (if we have the key, and we want a good many keys to this play) at the satirising of proletarian drama, the acting "Method," and so forth. It is less of a play than a set of linked turns; and a lot depends upon the response of the individual playgoer. I have to sympathise with John Justin, who can be a very good actor, and who has one of the thinnest leading parts I recall.

Seyler, Feuillère, Donlan: it has been an actress's week. Let me add the name of Nancie Jackson, who is appearing at the Birmingham Repertory in Wyndham Mallock's new play, "The Outcast." Mr. Mallock, who has made a close study of the Wallace case in which a man was sentenced for murder and then released by the Court of Criminal Appeal, has had his imagination touched by the after-life of an outcast from society. He considers a woman who, similarly, has been released on appeal, and who finds (in East Africa) that her past confronts her in the person of the former prosecuting counsel. (I remembered Miss Madrigal and the Judge in "The Chalk Garden," but Mr. Mallock's play has nothing of Miss Bagnold's extraordinary art.)

The idea is, I am afraid, wasted in "The Outcast"; what makes the play worth seeing is the performance of Nancie

Jackson, an actress who has done much uncommon work—I think of her as the deplorable Shakespearian Joan of Arc—and who here shows how she can express silent suffering. I watched her anxious eyes while the Q.C. was recalling the facts of "the Underwood case"; there, truly, were mirrors of the tortured mind.

"Love gilds the scene, and women guide the plot." You must apply that, as you wish, to the feminist-pacifist comedy of "Lysistrata." (We began with Athene; we end in Athens.) Dudley Fitts's version, free and easy, will serve, and Constance Cummings glorified it at the Oxford Playhouse. I hope she will act the part if this version comes to the West End. She is the making of the revival, and I dare say that Aristophanes, over 2368 years, would bow to her.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"MEIR EZOFOWICZ" (Winter Garden).—A play by Eliza Orzeszkowa, translated by Ida Kaminska, and presented by the Polish State Jewish Theatre. (March 25.)

"MALATESTA" (Winter Garden).—Donald Wolfit in another play by Henry de Montherlant, translated by Jonathan Griffin. (March 26.)

"DAMN YANKEES" (Coliseum).—New American musical comedy. (March 28.)

"MIRELE EFROS" (Winter Garden).—Polish company in play by Jacob Gordon. (March 28.)

THE ROYAL BALLET'S
FIRST "PETRUSHKA."



IN THE ROYAL BALLET'S REVIVAL OF "PETRUSHKA": DAME MARGOT FONTEYN AS THE BALLERINA IN THE COMPANY'S FIRST PRODUCTION OF THIS GREAT BALLET.



THE DOLL COME TO LIFE: DAME MARGOT FONTEYN AS THE BALLERINA IN THE COSTUME DESIGNED BY ALEXANDRE BENOIS, WHO HAS RE-CREATED HIS ORIGINAL SCENERY AND COSTUMES FOR THIS PRODUCTION.

MARCH 30, 1957—THE ILLUSTRATED LONDON NEWS—519

A COVENT GARDEN ROYAL GALA PERFORMANCE.



BRITAIN'S LEADING BALLERINA IN HER NEW ROLE: A CLOSE-UP OF DAME MARGOT FONTEYN AS THE BALLERINA—A ROLE ORIGINALLY CREATED BY MADAME KARSAVINA.



(Above.)
ALEXANDER GRANT AS PETRUSHKA, THE DOLL WHO IS IN LOVE WITH THE BALLERINA BUT IS UNSUCCESSFUL IN WOOING HER.



IN PETRUSHKA'S COMPARTMENT IN THE BOOTH: PETRUSHKA WOOS THE BALLERINA. THE QUEEN MOTHER AND PRINCESS MARGARET WERE TO ATTEND THE GALA PERFORMANCE AT THE ROYAL OPERA HOUSE, COVENT GARDEN, ON MARCH 26.



(Above.)
PETER CLEGG AS THE TRIUMPHANT BLACKAMOOR, WHO WINS THE BALLERINA'S FAVOUR AND FELLS PETRUSHKA WITH HIS SWORD.



(Right.)
IN THE OPENING SCENE OF "PETRUSHKA": THE THREE DOLLS DANCE AMID THE CROWD AT THE CARNIVAL FAIR IN ST. PETERSBURG.

Continued.]
(Diaghilev's régisseur) and Madame Tchernicheva (Diaghilev's maîtresse de ballet), Alexandre Benois has re-created his original scenery and costumes from his retirement in Paris. The parts of the three dolls, around whom the inner plot of the ballet centres, are danced by Dame Margot Fonteyn, Alexander Grant and Peter Clegg, while the two leading "human" parts are taken by Frederick Ashton and Franklin White. The choreography is by Michel Fokine and Stravinsky's music is conducted by Sir Malcolm Sargent.

Photographs by Houston Rogers.

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

WE are now launched on a truly majestic, or massive work, which would be striking for that alone, and has a force over and above the sum of its qualities. With "The Fountain Overflows," by Rebecca West (Macmillan; 16s.), we begin a sequence which will carry us to the end of Hitler's war. The present stage is Edwardian. The narrator, Rose Aubrey, is still a child; and the Aubrey family—it is the first and last thing to be said of them—are Superior People. On this elect state they joyfully pay a tax of extreme seediness, insecurity, and isolation among the vulgar. Not, actually, that they are made to suffer for being distinguished. On the contrary: Piers Aubrey, a scion of Irish landowners, and a journalist of prophetic intellect with a style equal to Swift's, is also a supreme charmer, heaped with loans, presents and opportunities by never-failing disciples. But it is his nature to take a disgust at everyone, let everyone down, and gamble away every farthing. His family doesn't count: though he can be a tireless, even angelic champion of lame dogs and unprofitable causes. In this Mamma is at one with him. Mamma is high-minded to the bone; she worships Papa, but she is also concerned for the children and anxious to pay the bills. Life has worn her down into a tense, shabby little oddity with jerking features and staring eyes. But she remains an eagle; and she used to be a great concert pianist. The children are also musicians, so they will be all right: all but the eldest, Cordelia, a deliciously pretty girl, vulgarly unhappy in her surroundings, who has execution but no taste. Yet she *will* play the violin. This "problem" is one of the main threads: the other being a notorious murder case, in which Papa and Mamma figure as passing angels.

The scene of the tale is London; and of all its ingredients, perhaps the Edwardian setting should come first. For it is not only good, but good on a unique plane: vividly matter-of-fact, without a trace of nostalgic atmosphere. Then, of course, there is the vigour of style and mind—though one could do without some essays in whimsy. The characters are much fainter; only Mamma seems fully alive, and even she may be thought subtly out of true. This not-quite-real aura becomes more striking (and felicitous) in the murder-theme, which is superb, but in effect not unlike those old, queer stereoscopic views that almost shocked one by their solidity. As for the tone—there is an element of cultural Phariseeism. Indeed, my strongest feeling was for Cordelia, a non-superior person treated by other Aubreys with a contempt thinly veiled by humbug.

OTHER FICTION.

This volume is rather too long. The same has been said of "Don't Go Near the Water," by William Brinkley (Cape; 16s.): in spite of which many readers, and seemingly most Americans, find it ultra-comic. "Larcenous and full of truth . . . farce without slapstick; tenderness without tears, Elizabethan bawdiness without vulgarity," pronounced one reviewer. Of course, it is an all-American joke: all about the giant size and spectacular imbecility of the Navy Public Relations Section, functioning on a South Sea island towards the end of the war.

The incidents are semi-detached. As non-comic relief, a cultured humorist who has served on destroyers is courting a beautiful—and highly-educated Tuluran girl. The manner is at once copious and sprightly. Some people, as I say, have thought it too much of a very funny thing; I thought it mildly and agreeably tedious at the outset, and the same all through. But there is no arguing about jokes.

"April Lady," by Georgette Heyer (Heinemann; 13s. 6d.), demands little comment. Indeed, after so many Regency romances on the same pattern, in the same style, and all more or less equally ingenious and delightful if one can be bothered with them, there is little to say. And that little is on the debit side. The author seems slightly tired; the rift between her mature, masterful grande and his girl-wife is not only expected but perfunctory; even his young sister's pursuit of a blameless though ineligible young man is rather like clockwork. Of course, everyone has off moments, and the next Regency tangle may be a winner: though perhaps something different and more difficult would be better still.

"Poison in the Pen," by Patricia Wentworth (Hodder and Stoughton; 12s. 6d.), offers the usual crime-romance with a variation: Miss Silver, instead of turning up in due course, is present from the word go. Frank Abbott has told her of the anonymous letter-writer in Tilling Green, where he has a cousin. Then a nice, dim girl commits suicide. The plot is thickened by affairs at the Manor—Colonel Repton's wife-trouble, his ward's near-marriage to the wrong man, and the exposure of Mrs. Repton—and by the sudden demise, which is not suicide, of persons incautious enough to hint that they know the poison-pen. All this in the frame of a comprehensive and unbridled village news service. Well up to standard.

K. JOHN.

BOOKS OF THE DAY.

FROM BIOGRAPHY TO THE ANCIENT AMERICAN SOUTH-WEST.

IF I have delayed reviewing Mr. Robert Speaight's "The Life of Hilaire Belloc" (Hollis and Carter; 30s.) until now, it has been for the selfish pleasure of re-reading it a couple of times. Hilaire Belloc had a staunch, almost fanatical group of admirers, and it must be confessed that Mr. Speaight's book was awaited with some trepidation. Mr. Speaight is a highly distinguished actor, but Bellocians wondered whether someone who had admittedly only met Belloc on one or two occasions in his extreme old age, would do justice to a writer and a personality who, until his last years, had so splendidly preserved the pugnacious ebullience of youth. Their concern was unnecessary. For Mr. Speaight has produced a life which is at once comprehensive and penetrating. The contradictions in Belloc's character and works are admirably handled. Belloc to the end of his life maintained that he was a Radical, and at the same time in his writings and conversation displayed an attitude to politics which was well to the right of the Carlton Club. His radicalism was not, however, English radicalism, which is urban and a product of the Industrial Revolution. It was the radicalism of the French *bourgeois* who made the French Revolution, and the French peasant as jealous of his independence as he is of the integrity of his property and his savings. To the end of his life, Belloc remained as he had been born—at least half a Frenchman. This accounted for the fact that he often completely misunderstood the character of his English half-countrymen, who, in their turn, did not always understand him. Mr. Speaight is very far from having written what Philip Guedalla once called: "a private secretary's biography" in which the hero's faults are glossed over. He rightly stresses the bitter twist given to Belloc's whole attitude to life by his failure to be elected to an All Souls' Fellowship. Belloc himself attributed his failure to his anti-Semitism, a flaw in his character which can be traced to his ardent affection for the French Army, in which he had served as an artilleryman and which he felt (together with many of his French contemporaries) was being undermined by the forces of Jewish Free Masonry and anti-clericalism. Throughout his life, Belloc was never wholly free from poverty, and the story of how the penniless young man wooed and won his American wife Elodie, is one of the most attractive chapters in the book. It was an idyllically happy marriage, and when she died, something went out of Belloc's life: "Her room (at Kings Land) was closed and never again used during Belloc's lifetime; but as he passed it on his way to bed, he would always pause outside the door and trace upon it the sign of the Cross." As a Bellocian, I would like to express my gratitude to Mr. Speaight for this excellent biography.

One of the things on which Belloc displayed an unreasonable fanaticism was the Dreyfus case. In spite of all the evidence to the contrary, Belloc went to his grave believing in Dreyfus' guilt. A fascinating new book on the subject is M. Maurice Paléologue's "My Secret Diary of the Dreyfus Case" (Secker and Warburg; 21s.). Paléologue as a young man was in the secret department of the Quai d'Orsay, whose task it was to maintain liaison with the military intelligence and counter-espionage departments. He was thus uniquely placed to study the principal actors in the drama. He was present at Dreyfus' ceremonial degradation, and gave evidence at the proceedings before the Cour de Cassation and at the second court martial. Gradually he became convinced of the innocence of Dreyfus, though he shared to the full the shock of Captain Henry's suicide. This diary is not exactly in the form in which it was written, and to that extent is not as valuable evidence as it might be, Paléologue having revised it a few years before his death. It is therefore distinctly infected with hindsight. Nevertheless, it remains a most valuable document, the only pity being that Paléologue does not reveal the identity of the fourth "guilty man, very highly placed in public life," whose crime will presumably lie concealed for ever.

These two interesting books have left me little space for "A Handbook of Type and Illustration," by John Lewis (Faber and Faber; 30s.). This fascinating book will interest not merely those who are already acquainted with the problems of typography,

but the general reader, who, having read it, will examine his newspapers, magazines and books through new eyes. I am no expert, but after reading this excellent book, I feel the urge to be at least an amateur on these matters.

A curious book on a curious subject is "A History of the Ancient Southwest," by Harold Sterling Gladwin (Bond Wheelwright Co.; \$8.50, obtainable from Arthur Bird, 66 Chandos Place, London W.C.2, at approximately 60s.). This deals with the civilisation of south-western America, which flourished between A.D. 400 and A.D. 1400, and reached its peak in the 800's. Before its disappearance it bequeathed to posterity some remarkable pottery and drawings of animals, and particularly tropical fish, to delight the archaeologist and the student of ancient civilisations. A scholarly book on a subject very little known in this country.

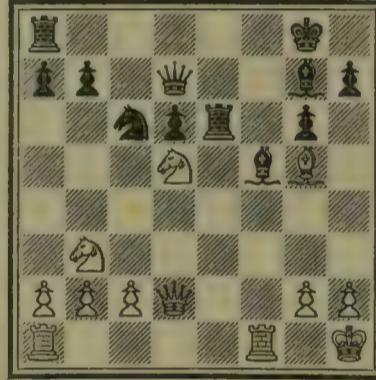
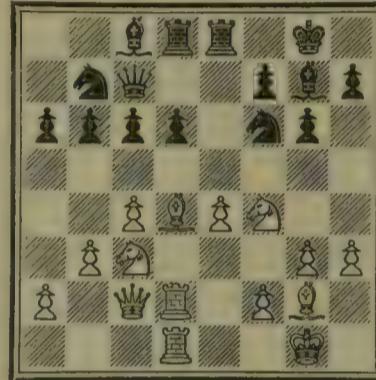
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CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

IN each of the two diagrammed positions, White, to play, can win the exchange (rook for knight) in exactly five moves. The second exercise is deeper and prettier than the first.

Now cover up the rest of this column with a sheet of paper unless you want to be psychologically torn in two, for the solutions are there and you really must have an honest try to find them unaided!



Two slightly crazy games played recently in Denmark, whose chess federation has 14,000 members:

RUY LOPEZ

H. O. NIELSEN, S. SCHACH,	NIELSEN	SCHACH
Esbjerg	Vejen	
White	Black	White
1. P-K4	P-K4	8. P-KKt3
2. Kt-KB3	Kt-QB3	9. Kt-R4
3. B-Kt5	KKt-K2	10. Kt-B5
4. P-Q4	P-QR3	11. B-R6!
5. BxKt	Kt×B	12. Q-Kt4ch
6. P-Q5	Kt-R2	13. Kt×Pch
7. Castles	B-Q3?	Resigns

GIUOCO PIANO

E. GRØNNEMOSE, F. JENSEN,	GRØNNEMOSE	JENSEN
Copenhagen	Ketting	
White	Black	White
1. P-K4	P-K4	6. P×B
2. Kt-KB3	Kt-QB3	7. Castles
3. B-B4	P-KR3	8. B×Pch!
4. P-Q3	B-B4	9. Kt×P dbl ch K-K1
5. B-K3	B×B	10. Q-R5ch

The diagrams? From the first, play 1. B×Kt, B×B; 2. Kt (either)–Q5, P×Kt; 3. Kt × P(Q5), Q moves (of course, not to K2); 4. Kt×Bch and 5. Kt×R.

From the second diagram: 1. R×B, P×R; 2. Kt-B5! (a beautiful move, of which the point is that 2. . . P×Kt would cost Black his queen after 3. Kt–B6ch, Q–KB2; 3. Kt×R, Q×Kt (White has not made great progress so far, but now comes the second knight fork within three moves); 4. Kt–B7, etc.

but the general reader, who, having read it, will examine his newspapers, magazines and books through new eyes. I am no expert, but after reading this excellent book, I feel the urge to be at least an amateur on these matters. A curious book on a curious subject is "A History of the Ancient Southwest," by Harold Sterling Gladwin (Bond Wheelwright Co.; \$8.50, obtainable from Arthur Bird, 66 Chandos Place, London W.C.2, at approximately 60s.). This deals with the civilisation of south-western America, which flourished between A.D. 400 and A.D. 1400, and reached its peak in the 800's. Before its disappearance it bequeathed to posterity some remarkable pottery and drawings of animals, and particularly tropical fish, to delight the archaeologist and the student of ancient civilisations. A scholarly book on a subject very little known in this country.

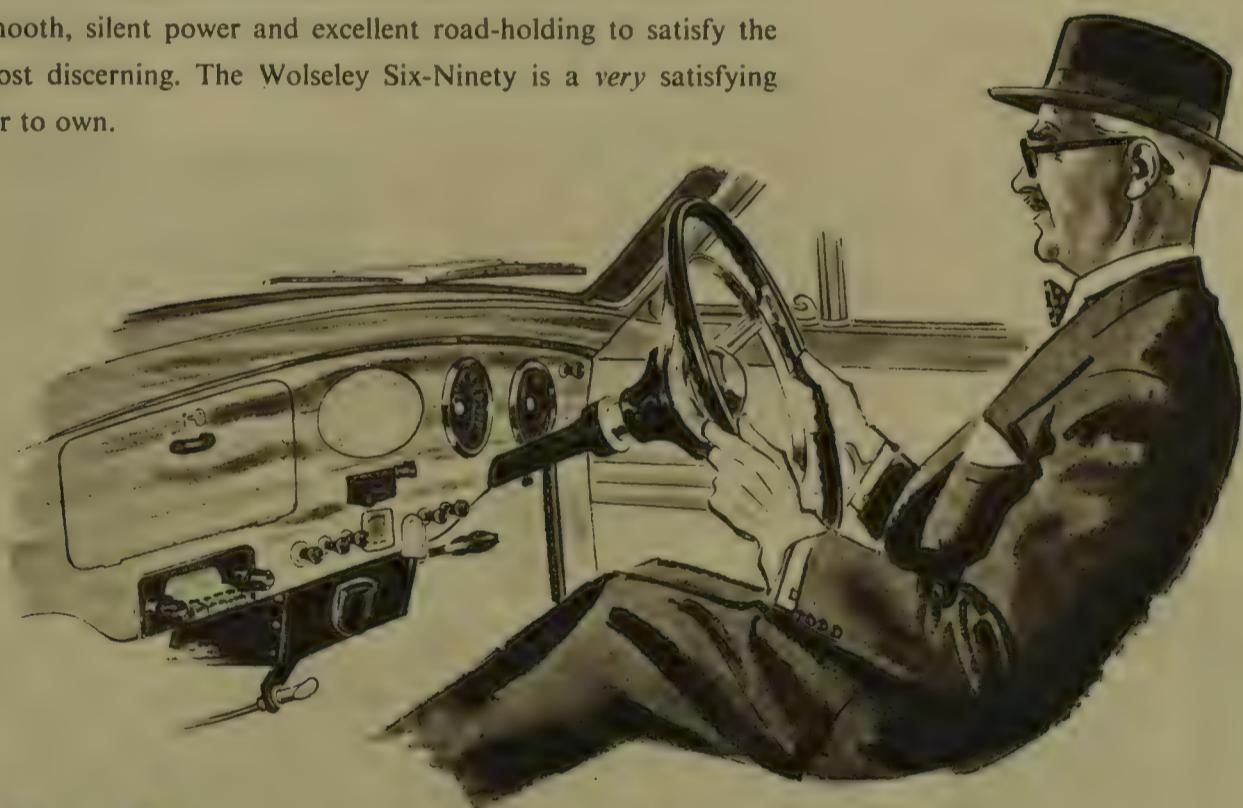
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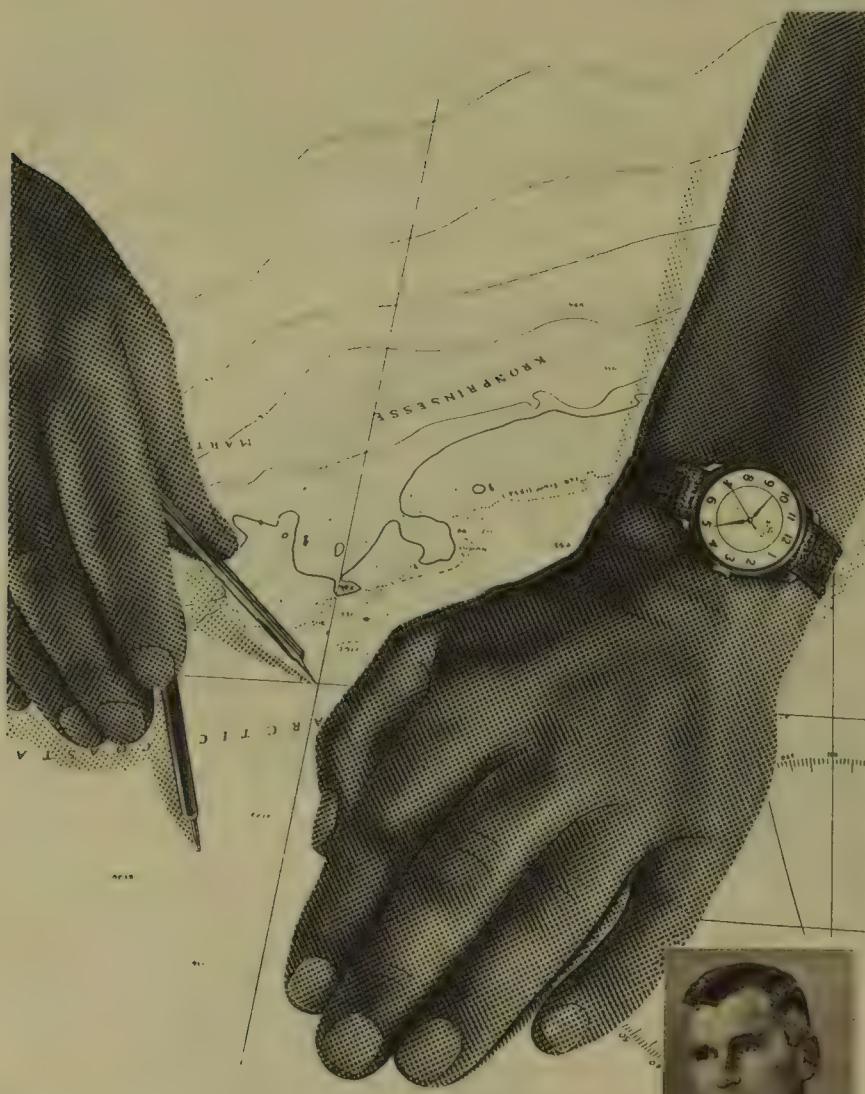
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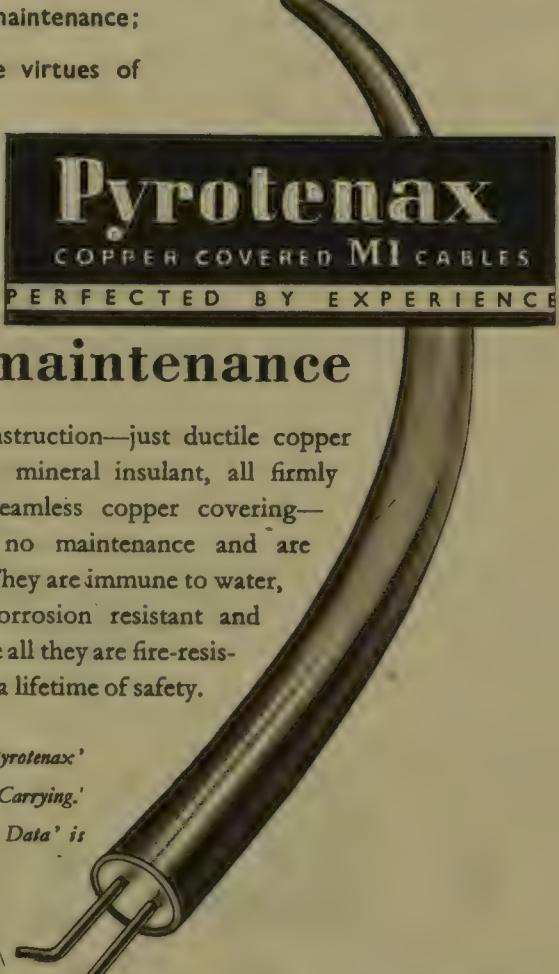
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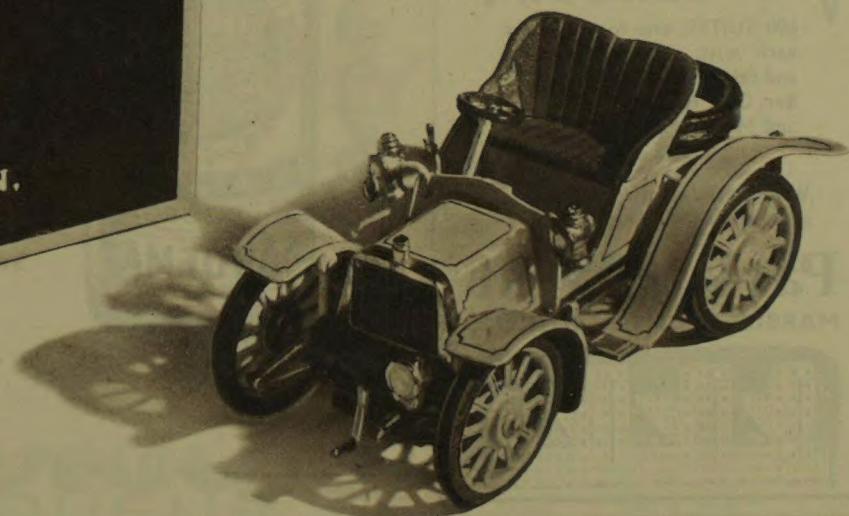


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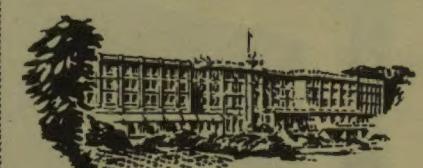
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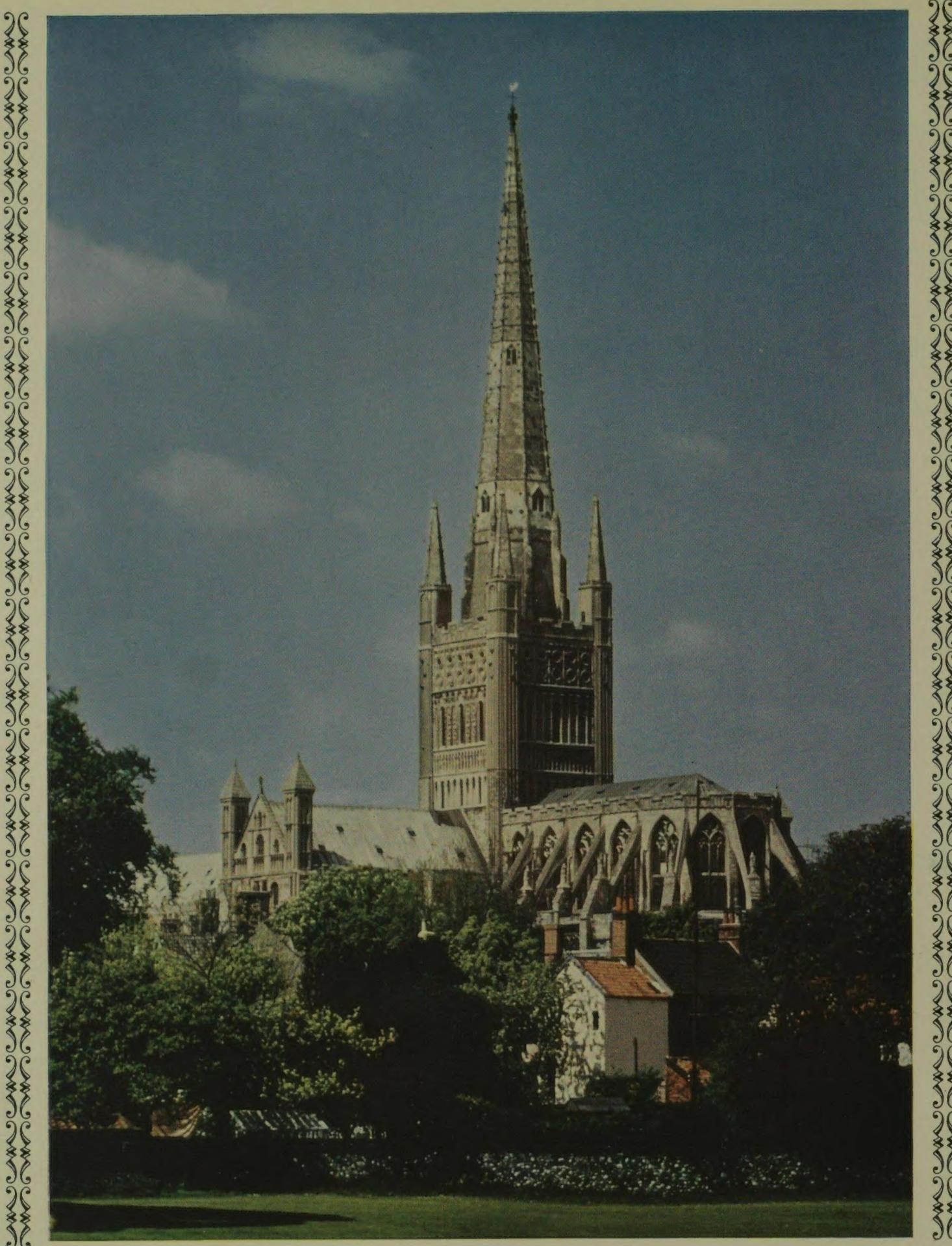


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A fine city, NORWICH

This magnificent Cathedral, founded by the Normans nearly 900 years ago, stands today as a testimony to the work of men who were filled with inspiration and imagination. Through the centuries it has withstood the ravages of wars, the vagaries of men and the test of time.

It is not surprising that the Norwich Union Insurance Societies, established over 150 years ago by men with broad vision and a keen sense of the community's needs, should adopt Norwich Cathedral as their symbol. Today it is recognised throughout the world as the hallmark of all that is best in insurance.



NORWICH UNION

INSURANCE SOCIETIES, NORWICH

Branches and Agencies throughout the World

** A print of this advertisement may be obtained on application to the Societies' Publicity Department.*